

CAMERA

10¢

COMICS

NO. 2



GEORGE FERRELL
NEWSPAPER CAM

KID CLICK

GREY CO
AERIAL PHOTO

CRASH PHOTO
U.S. NAVY

HIGHLIGHTS IN
OF GEORGE EASTMAN

HOW TO SET
DARKROOM

6 PAGES OF ROTOCOPY

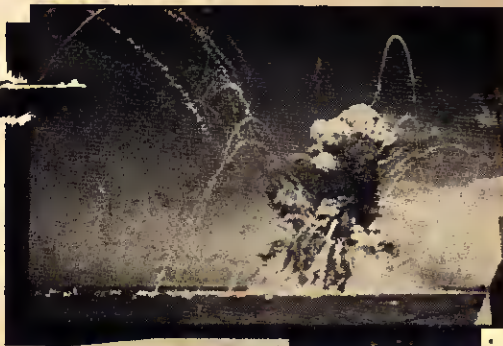


WEB COMIC
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ACE COMBAT CAMERAMEN SHOOT GREAT WAR PICTURES!

Cheers and thanks to the fighting photographers of the U. S. Coast Guard. They are in there with GRAFLEX-made Cameras getting great war pictures every time!



FORMER PRESS PHOTOG IN ON THE KILL!

The Sicily invasion was on. Out of the sun German ME-109's screamed in and down, dropping 500 pounders on a U. S. convoy. On a fighting Coast Guard-manned transport the Chief Photographer's Mate was ready, crouched behind a splinter shield. He'd take a shot and duck fast. He caught this U. S. cargo ship at the peak of the explosion. It's one of the war's top-place pictures!



FAMOUS FIRST OFFICIAL INVASION PHOTOGRAPH RADIOED TO U. S. A.

On D-day a USCG Photographer's Mate photographed his LCI's sister ships loaded with tense, Yankee fighters bound for France. This became the first official U. S. Invasion picture sent by U. S. Army Signal Corps radio-telephoto. On D-day plus one, it was on the front pages of America's newspapers!



Get your **FREE**
Copy of this Great War
Picture Book!

It's filled with 26 of the war's great pictures handsomely printed in this 32 page book. You'll see, too, why GRAFLEX-made cameras are in the thick of the battle, on every fighting front, getting great pictures! Get your free copy at your GRAFLEX Dealer's or send 10c in stamps or coins to cover postage-handling. Dept. CC1244, THE FOLMER GRAFLEX CORPORATION, ROCHESTER 8, NEW YORK, U. S. A.

Official U. S. Coast Guard Photographs, GRAFLEX-made



EVER KNEW HE TOOK IT!

asserschmitts skip-
ican landing craft in
t wave at Salerno. A
rapher's Mate saw a
got his camera all set

to take the explosion. But the bomb
landed closer than expected.
Knocked off his feet he dropped his
camera. This picture was on the film
but he doesn't remember taking it!

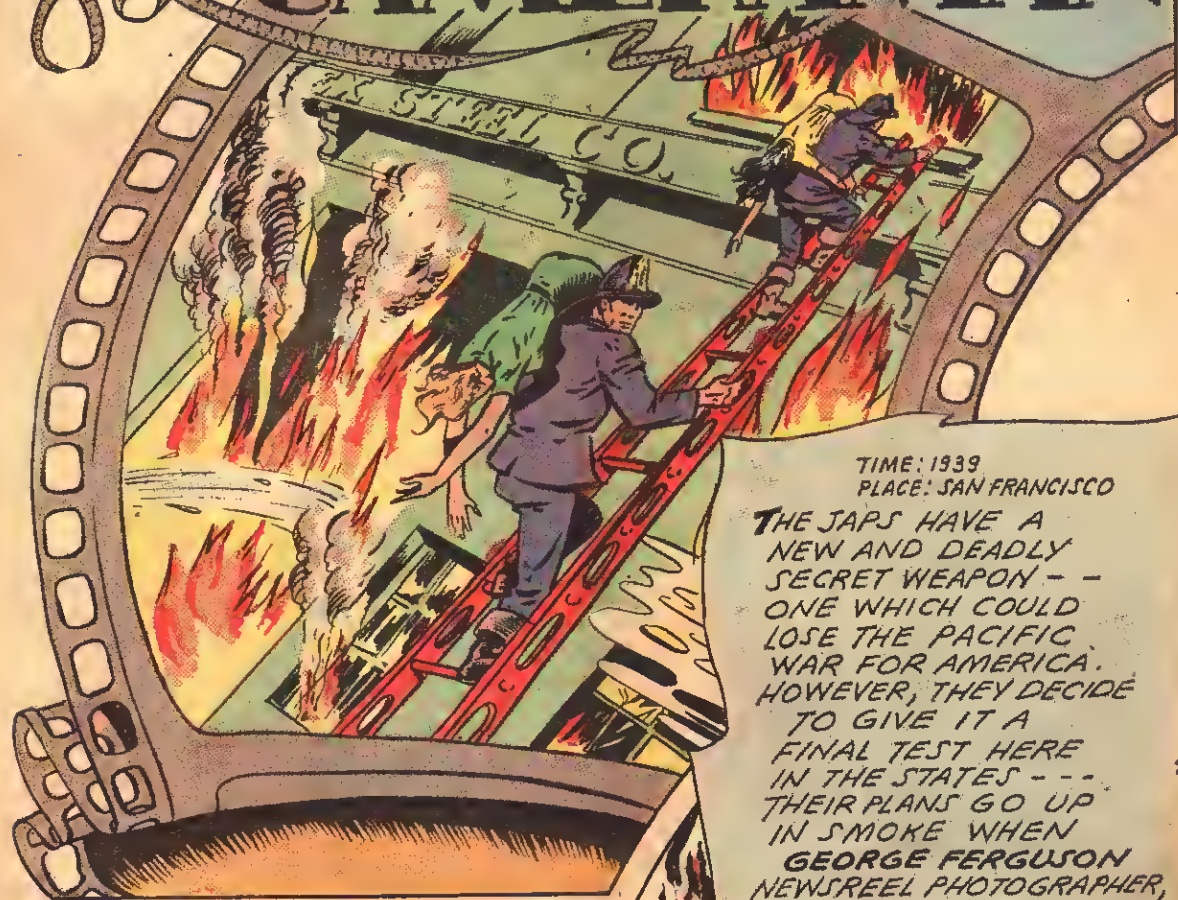
VISIT GRAFLEX INFORMATION CENTERS for all GRAFLEX users, at 50 Rockefeller Plaza, New York 20, N. Y., and 3045 Wilshire Blvd., Los Angeles 5, Calif. When in New York, see the Graflex exhibit, "Photography at War," in the Museum of Science and Industry, Radio City.

GRAFLEX gets great pictures!

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JVJ-NARFSTAR

NEWSREEL & CAMERAMAN

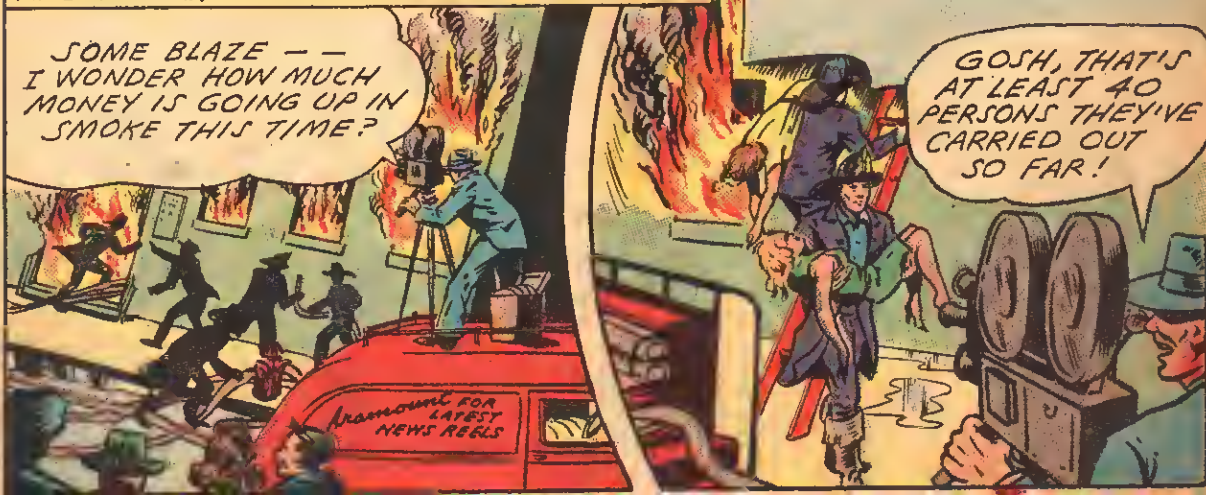


TIME: 1939
PLACE: SAN FRANCISCO

THE JAPS HAVE A NEW AND DEADLY SECRET WEAPON - - ONE WHICH COULD LOSE THE PACIFIC WAR FOR AMERICA. HOWEVER, THEY DECIDE TO GIVE IT A FINAL TEST HERE IN THE STATES - - - THEIR PLANS GO UP IN SMOKE WHEN **GEORGE FERGUSON** NEWSREEL PHOTOGRAPHER, WANTS PICTURES OF THE FIRE!

GEORGE FERGUSON, BRAVING THE HEAT AND FLAME, GETS SOME CLOSEUP SHOTS!

SOME BLAZE - - I WONDER HOW MUCH MONEY IS GOING UP IN SMOKE THIS TIME?



GOSH, THAT'S AT LEAST 40 PERSONS THEY'VE CARRIED OUT SO FAR!

Admission for
LATEST
NEWS REELS

AFTER THE FIRE HAS BEEN BROUGHT UNDER CONTROL --

RUSH THESE FILMS BACK TO THE OFFICE, JOE. I'LL TAKE A LOOK AROUND!

O.K. GEORGE, SEE YOU LATER!



AS GEORGE WANDERS THROUGH THE DESERTED OFFICES...

A CHEMICAL LABORATORY, EH? ODD THAT THIS STEEL BAR SHOULD BE TWISTED AND WARPED AS IF BY FIRE - AND YET - THE FIRE DID NOT REACH THIS PART OF THE BUILDING!



AS THE REPORTER NOSES AROUND...

YOU BELONG HERE, PLEASE?

PRESS! JUST LOOKING AROUND!



THOSE JAPS ARE SURE IN A HURRY TO GET THAT RED POWDER OUT OF HERE!

WE MUST REMOVE OUR EXPENSIVE SUPPLIES! EXCUSE PLEASE!



HERE'S SOME THAT SPILLED ON THE FLOOR... QUEER LOOKING STUFF! WELL, IT MEANS NOTHING TO ME!



GEORGE TOSSES THE POWDER AWAY, AND ACCIDENTALLY THROWS IT AGAINST A STEEL GIRDER...

WHA-- WELL, I'LL BE --- AS SOON AS THAT RED POWDER HIT THE METAL FRAME, THE GIRDER STARTED SMOKING!



GEORGE FERGUSON WATCHES...

HOLY SMOKES! IT'S
BURSTING INTO FLAME!



SUDDENLY, WITH A WRENCHING,
TWISTING MOVEMENT--

BUT WHY DOESN'T THE
FLOOR AND WOODWORK
BURN, TOO? I - I
DON'T UNDERSTAND!



GOOD THING THE JARS OVERLOOKED
THIS SMALL AMOUNT! I'LL PUT
IT IN A BAG AND TAKE IT TO
THE F.B.I. LABORATORY!



BUT, WHEN FERGY REACHES THE LOBBY..

WHAT HAVE YOU
IN PACKAGE...
PLEASE!

SOME GUMDROPS,
CHUM... WHAT'IS
IT TO YOU?



PLEASE TO PUT HANDS
UP, AND DROP
PAPER BAG!

YOU GOT ME,
NIP!



BUT HAS HE??

EEEOWW!

CRACK!





SURPRISE!

BAM!



I'LL TAKE HIS GUN TO KEEP HIM OUT OF MISCHIEF!

GEORGE'S SWIFT ACTION KNOCKS THE JAP OUT COLD!

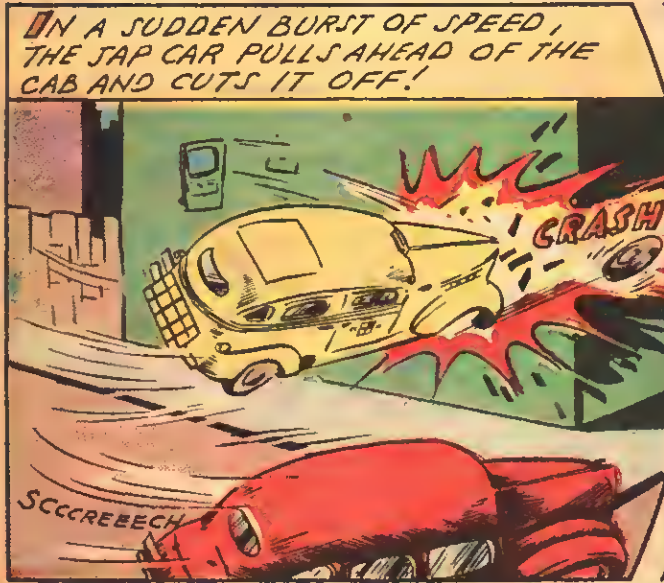


THE F.B.I. LABORATORY!

O.K.



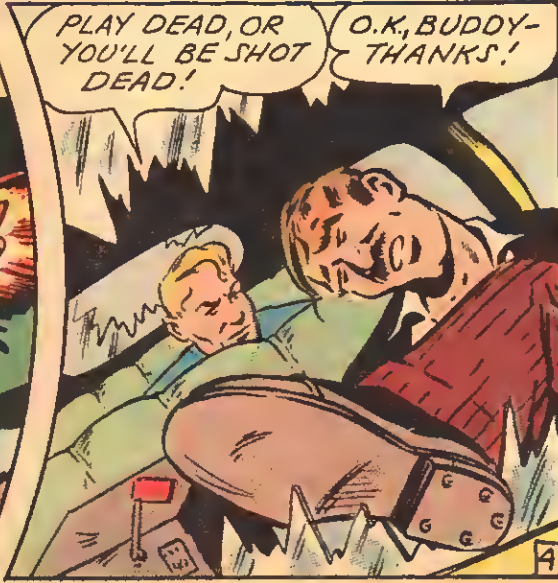
HM! I SEEM TO HAVE SHADOWS!



IN A SUDDEN BURST OF SPEED, THE JAP CAR PULLS AHEAD OF THE CAB AND CUTS IT OFF!

CRASH

SCREEECH

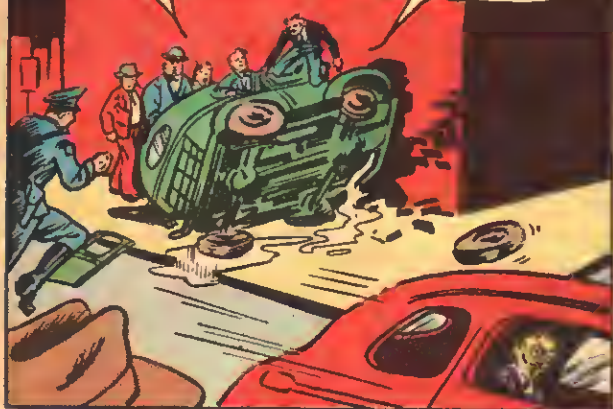


PLAY DEAD, OR YOU'LL BE SHOT DEAD!

O.K., BUDDY- THANKS!

WE'RE ALL RIGHT, THANKS!
BUT, GET ME A CAB. I'VE
GOT TO GET TO
F.B.I. IMMEDIATELY!

THANKS
FOR THE
TIP, BOSS!



GEORGE FERGUSON ARRIVES AT
THE LABORATORY, BUT - - -

THE RED POWDER
HAS ARRIVED AT
THE F.B.I.
LABORATORY!

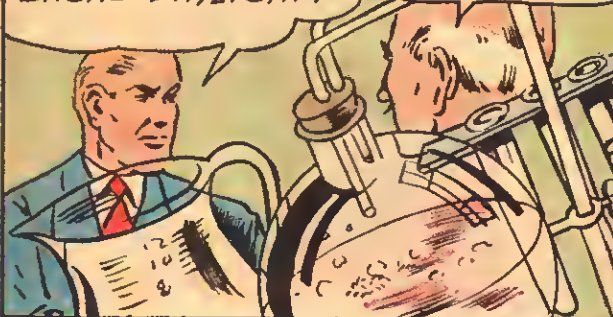
WE MUST
PREVENT THEIR
TESTING AND
ANALYZING IT!



MEANWHILE, GEORGE TELLS THE
CHIEF CHEMIST ALL HE KNOWS...

IT MUST BE IMPORT-
ANT, OR THEY WOULDN'T
HAVE TRIED TO
KILL ME IN THE
BROAD DAYLIGHT!

YES, INDEED!
I SHALL TEST
IT AS QUICKLY
AS POSSIBLE!



THE JAPS PLAN
DESPERATELY...

HELLO, YES - THIS IS
SUKI! YOU MUST APPEAR
IMMEDIATELY AT THE
BUILDING ACROSS THE
STREET!



AT THE OTHER END OF THE
LINE!

THANK YOU, SUKI!
GOODBYE!



ON A HANGER ON THE JAP AVIATOR'S
PRIVATE ESTATE!

AH! THERE YOU ARE!
MY BEAUTIES!



WHEN I FLIP MY WING OVER,
THESE BOMBS WILL DROP
ON TO THE F.B.I.
LABORATORY!



THE JAP AVIATOR CARRIES OUT
HIS MISSION ...

THIS IS JUST A SAMPLE OF
WHAT YOU'RE GOING
TO GET, YANKEE
DOGS!



BUT, THE BOMBS MISS THE
LABORATORY AND FALL INTO THE
COURTYARD - DOING SOME
DAMAGE, BUT NOT ENOUGH!



THE BUILDING
IS NOT
DEMOLISHED!



SOON AFTER IN THE F.B.I.
LABORATORY - - -

WE HAVE CONFIRMED
YOUR FINDINGS ON THE
RED POWDER AND WE
THINK YOU HAVE MADE
A VERY VALUABLE
DISCOVERY, THE POWDER
IS HARMLESS UNTIL
THROWN ON HOT
METAL!

KNOW ANY
MORE ABOUT
IT?



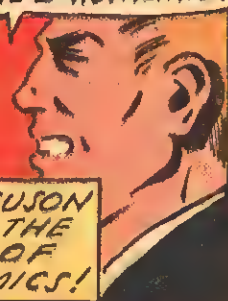
THE JAPS FIGURED ON
USING THE RED
POWDER AGAINST
OUR FLEET IN THE
PACIFIC WHERE
THE CLIMATE HEATS
THE METAL ON THE
SHIP UP TO 100
DEGREES!



THEY WERE GOING TO
HAVE THEIR PLANES SPRAY
THE RED POWDER ON OUR
SHIPS AND SO DESTROY
THEM! NOW THAT WE
KNOW THE FORMULA,
THEY WON'T

TRY
IT!

YES, THEY'D
BE AFRAID
WE'D RETALIATE!



GEORGE FERGUSON
RETURNS IN THE
NEXT ISSUE OF
CAMERA COMICS!

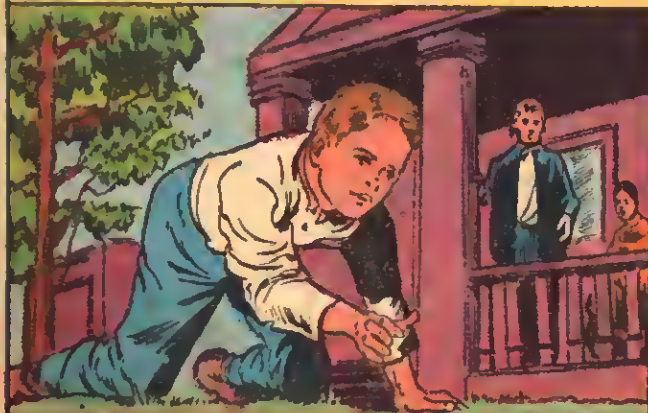
GREAT NAMES in PHOTOGRAPHY

The life of George Eastman

IN THESE FEW PAGES IT WOULD BE IMPOSSIBLE TO FULLY OUTLINE THE LIFE OF THE MAN WHO GAVE MODERN PHOTOGRAPHY TO THE WORLD... NOT ONLY AS A SCIENCE, BUT AS THE GREATEST MEANS OF ENJOYMENT IN THIS ERA, IT WOULD TAKE VOLUMES! THEREFORE, IT IS WITH HUMBLeness AND HUMILITY THAT WE ENDEAVOR TO BUT HIGHLIGHT THE MOST IMPORTANT EVENTS IN THE LIFE OF GEORGE EASTMAN.



IN THE SMALL TOWN OF WATERVILLE, N.Y., ON JULY 12, 1854, A SON WAS BORN TO GEORGE AND MARIA EASTMAN. THAT CHILD IS DESTINED TO GO DOWN IN HISTORY AS THE WORLD'S GREATEST PHOTOGRAPHIC GENIUS.



IN 1860, THE EASTMANS MOVED TO ROCHESTER, AND TWO YEARS LATER GEORGE'S FATHER DIED. AT 14, THE BOY LEFT SCHOOL TO TAKE A JOB AS ERRAND BOY AT \$3.00 A WEEK.

I KNOW YOU HELP TO SUPPORT YOUR MOTHER AND SISTERS, GEORGE... BUT DON'T FORGET TO SAVE SOME OF WHAT YOU EARN!

NO, SIR... I'LL HAVE ABOUT THIRTY-FIVE DOLLARS SAVED COME CHRISTMAS, SIR!



FROM THERE, GEORGE WENT TO AN INSURANCE FIRM, AND LATER BECAME A JUNIOR BOOKKEEPER IN THE ROCHESTER SAVINGS BANK. DURING THESE TWELVE YEARS, GEORGE HAD SAVED FIVE THOUSAND DOLLARS. THIS MONEY ENABLED HIM TO BEGIN HIS REAL WORK. IT ALL BEGAN THIS WAY...

WISH I COULD GO WITH YOU TO MACKINAC ISLAND, GEORGE, BUT IT'S OUT OF THE QUESTION!

I'LL TELL YOU WHAT... I'LL TAKE SOME PICTURES OF THE TRIP SO YOU CAN SEE EVERYTHING, TOO!



BEING A CAMERA ENTHUSIAST WAS NO EASY HOBBY IN THOSE DAYS...

WHEN! THIS IS A TERRIBLE LOAD OF STUFF TO CARRY ABOUT! SOMEONE SHOULD CONDENSE ALL THIS PARAPHENELIA!



AND THAT'S WHAT STARTED GEORGE ON HIS CAREER. HE HIMSELF BEGAN LABORING TIRELESSLY AT NIGHT ON A SUBSTITUTE FOR THE OLD "WET PLATES".

GOODNESS, GEORGE, WHY DON'T YOU GO OUT FOR SOME PLEASURE!

THIS IS A PLEASURE, MOTHER! I'VE DONE IT!! THIS IS MY OWN DRY PLATE -- IT ELIMINATES THE NEED FOR THAT COMBERSOME "DARK TENT!"



PIRED WITH ENTHUSIASM BY HIS SUCCESS, GEORGE STARTED MANUFACTURING HIS PLATES. SOON, HE AND COL. HENRY STRONG STARTED THE EASTMAN DRY PLATE COMPANY!

YOUR ENTHUSIASM IS CONTAGIOUS, GEORGE! I HOPE THIS LEADS TO GREAT THINGS IN THE FUTURE!

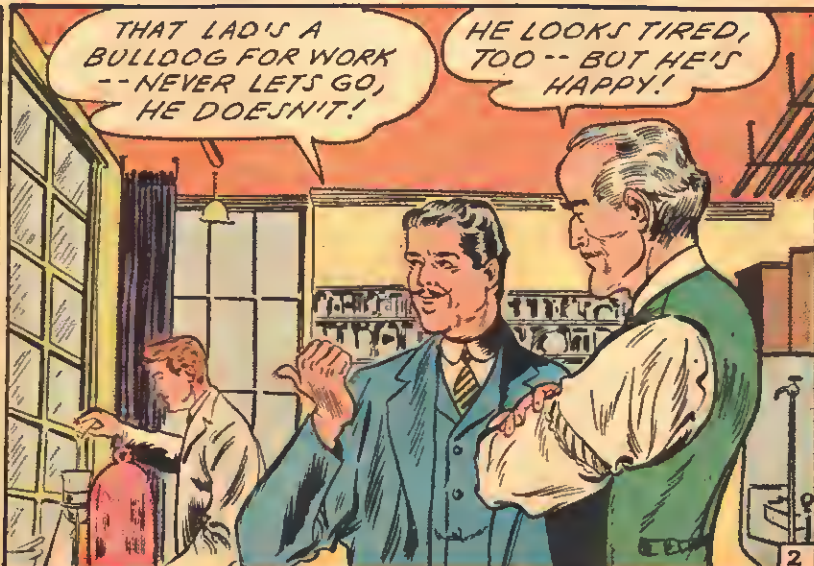
THANKS, COLONEL! WITH YOUR ENCOURAGEMENT AND FRIENDSHIP IT CAN'T FAIL!



THEN DISASTER STRUCK AT THE YOUNG COMPANY -- GEORGE'S NEW PLATES WERE NOT DURABLE! ONCE AGAIN YOUNG EASTMAN WENT TO WORK. THIS TIME IN ENGLAND WHERE, WORKING SIDE BY SIDE WITH BRITISH PLATEMAKERS, HE PERFECTED HIS KNOWLEDGE BEFORE RESUMING PRODUCTION IN HIS OWN FACTORY!

THAT LAD'S A BULLDOGG FOR WORK -- NEVER LETS GO, HE DOESN'T!

HE LOOKS TIRED, TOO -- BUT HE'S HAPPY!



GEORGE'S NEXT STEP FORWARD WAS PAPER "STRIPPING FILM" AND A HOLDER, THROUGH WHICH MULTIPLE-EXPOSURE ROLLS OF THE NEW MATERIAL COULD BE USED IN THE PLACE OF INDIVIDUAL GLASS PLATES!

MY, THAT NEW PAPER FILM IS WONDERFUL!

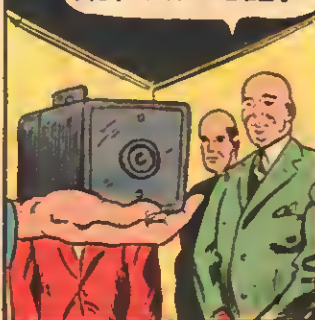
MM-- I WONDER WHAT EASTMAN WILL THINK OF NEXT?



NEXT--TEN YEARS FROM THE START OF HIS CAREER -- CAME...

HERE IS THE KODAK, GENTLEMEN! SIMPLE ENOUGH FOR ANYONE TO TAKE THE FINEST PICTURES!

REMARKABLE!



KODAK-- THE WONDER AND NAME SPREAD LIKE WILDFIRE! IT BECAME AN OVERNIGHT SENSATION!

IS THAT REALLY ALL THERE IS TO IT?

THAT'S ALL THERE IS!



THOUGH THE NEW FILM WAS A BIG ADVANCE, IT STILL INVOLVED AN ANNOYING PROCESS-- FOR AFTER DEVELOPMENT, THE FRAGILE NEGATIVE HAD TO BE "STRIPPED" FROM THE PAPER BASE FOR PRINTING. GEORGE'S ANSWER TO THIS WAS THE MODERN, TRANSPARENT FLEXIBLE FILM BASE! IT WAS FIRST MADE BY FLOWING THE LIQUID BASE ONTO GLASS TABLES!

THIS IS DRY NOW-- PEEL IT OFF CAREFULLY! IF I'M RIGHT, WE'LL BE ABLE TO PRINT RIGHT THROUGH THIS!



MR. EDISON'S NEW EXPERIMENTS ARE EVEN MORE BREATH-TAKING THAN HIS PHONOGRAPH!

BUT YOUR FILM WILL BE THE TURNING POINT FOR MOTION PICTURES!

YES, THE GENIUS OF GEORGE EASTMAN HAD COME TO THE ATTENTION OF THOMAS EDISON, WHO WAS THEN EXPERIMENTING WITH HIS MOTION PICTURE CAMERA! EDISON USED THE NEWLY DEVELOPED FILM TO CARRY ON THE DEVELOPMENT OF HIS NEW INVENTION.



WE KNOW NOW WHAT PART THE EASTMAN FILM PLAYED IN THE DEVELOPMENT OF "MOVIES". HOWEVER, FOR EASTMAN THE NEXT IMPORTANT DEVELOPMENT WAS THE BROWNIE!

HOLD STILL A MINUTE!

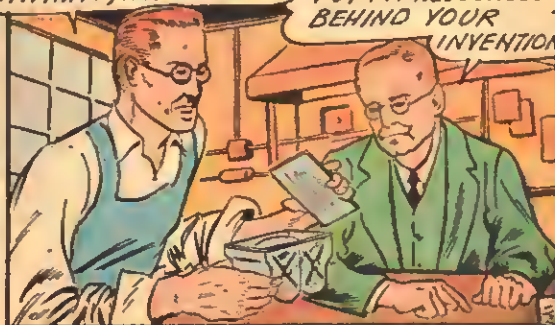
DID YOU SAY THAT GADGET ONLY COST YOU A DOLLAR?



MORE AND MORE PEOPLE TOOK TO PHOTOGRAPHY - BOTH AS A HOBBY, AND AS A BUSINESS. THE PUBLIC CLAMORED FOR MORE AND BETTER EQUIPMENT!

DO YOU REALLY THINK MY DEVELOPING MACHINE IS WORTH ANYTHING, MR. EASTMAN?

IT WILL BE A GREAT STEP IN PHOTOGRAPHY! I'M GOING TO PUT MY RESOURCES BEHIND YOUR INVENTION.



IN THE YEARS THAT FOLLOWED, PHOTOGRAPHIC SUPPLY HOUSES SPRANG UP ALL OVER THE WORLD!

LET ME HAVE SIX ROLLS OF KODAK N. C. AND A GROSS OF 3 1/4 " X 5 1/2 " VELOX PAPER!

YOU OUGHT TO TRY THESE NEW EASTMAN SHEET FILMS IN YOUR VIEW CAMERA! THEY'RE NEW REPLACEMENTS FOR GLASS PLATES!

NEW KODAK

EASTMAN KODAK CO. ROCHESTER



THEN, IN 1928, A NUMBER OF FAMOUS PEOPLE, INCLUDING THOMAS EDISON, GATHERED AT EASTMAN'S HOME FOR A DEMONSTRATION OF THE FIRST PRACTICAL AMATEUR COLOR - PHOTOGRAPHY PROCESS. ACHIEVED BY THE GREAT RESEARCH LABORATORIES EASTMAN HAD FOUNDED IN HIS UNREMITTING SEARCH FOR NEW AND IMPROVED METHODS, IT WAS THE FRUITION OF ANOTHER OF HIS LIFE LONG DREAMS!

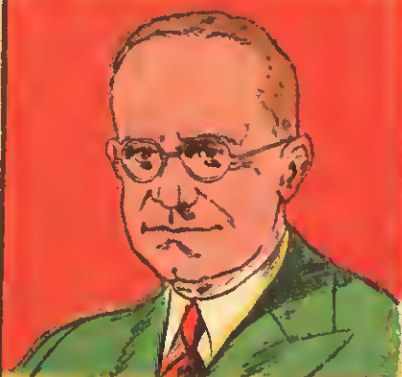
G

WONDERFUL! IT TAKES MY BREATH AWAY!

GEORGE EASTMAN ALSO FOUND TIME TO PLAY! HE WAS DEVOTED TO BIG GAME HUNTING -- BOTH WITH RIFLE AND CAMERA! ON ONE SAFARI IN AFRICA, HE ALMOST LOST HIS LIFE, MAKING MOVIES OF A CHARGING RHINOCERUS!

GEORGE -- GET BACK! THE HECK WITH THE PICTURES!

FOR MOST MEN, THESE ACTIVITIES WOULD HAVE BEEN SUFFICIENT -- BUT NOT FOR GEORGE EASTMAN! HE GAVE FREELY OF HIS TIME AND RESOURCES FOR THE ADVANCEMENT OF SCIENCE, MEDICINE, AND THE ARTS. EASTMAN'S NAME IS HONORED BY THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, THE EASTMAN SCHOOL OF MUSIC, THE ROCHESTER SCHOOL OF MEDICINE AND DENTISTRY, AND THE EASTMAN DENTAL DISPENSARY!



GEORGE EASTMAN... INVENTOR, BUSINESS GENIUS, PHILANTHROPIST, AND ABOVE ALL, A MAN OF WHOM AMERICA CAN PROUDLY SAY, "THIS IS MY SON!"

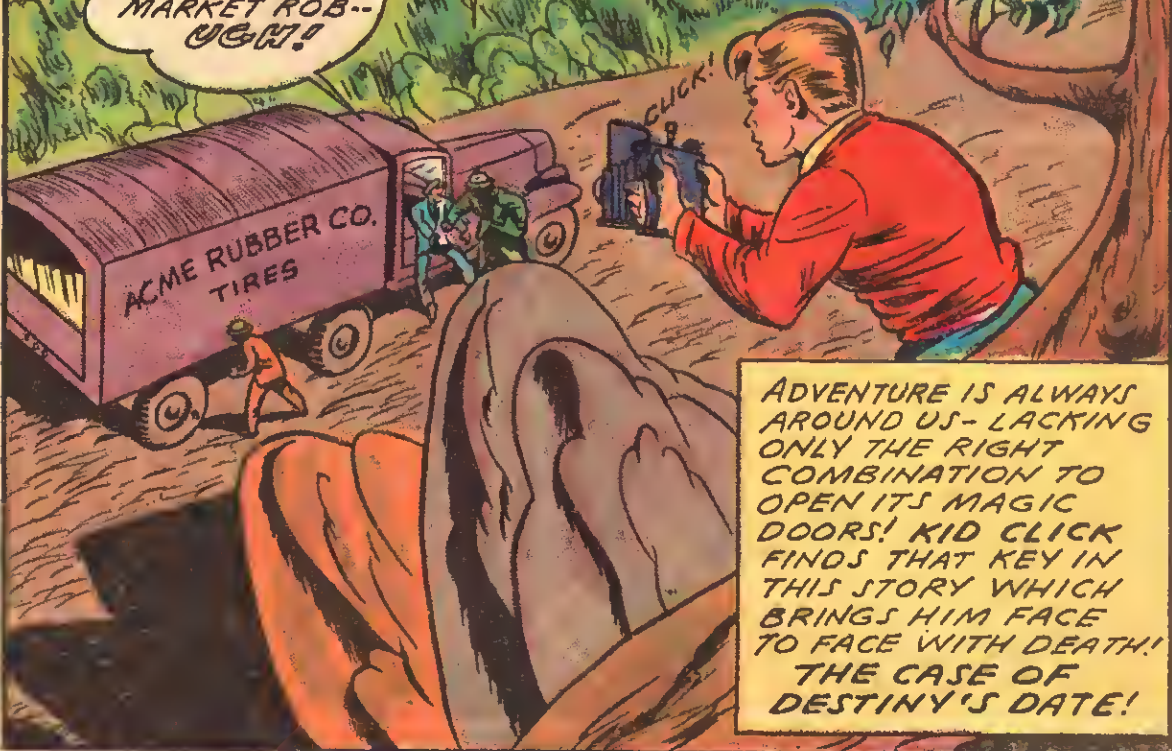
ENTRANCE TO KODAK PARK

KID CLICK

YOU WON'T
GET AWAY
WITH THIS,
YOU BLACK
MARKET ROB--
UGN!

OH, YES,
WE WILL!

THAT'S WHAT
YOU THINK,
BUDDY!



ADVENTURE IS ALWAYS
AROUND US-- LACKING
ONLY THE RIGHT
COMBINATION TO
OPEN ITS MAGIC
DOORS! KID CLICK
FINDS THAT KEY IN
THIS STORY WHICH
BRINGS HIM FACE
TO FACE WITH DEATH!
THE CASE OF
DESTINY'S DATE!

YOU CERTAINLY GET
GOOD PICTURES,
KID! IT'S A
PLEASURE TO
DO THEM
UP!

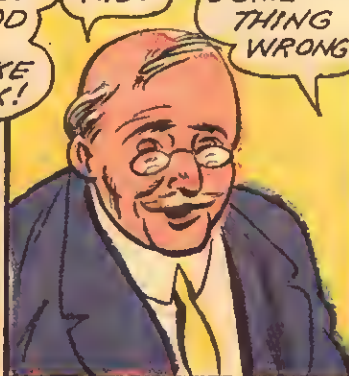
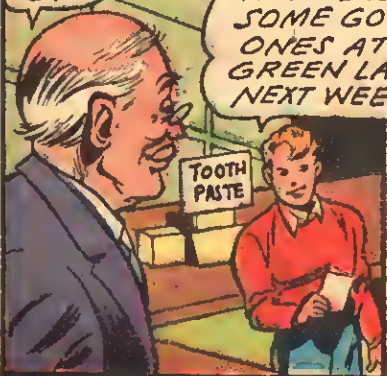
THANKS,
MR. CLARKE! I
HOPE I GET
SOME GOOD
ONES AT
GREEN LAKE
NEXT WEEK!

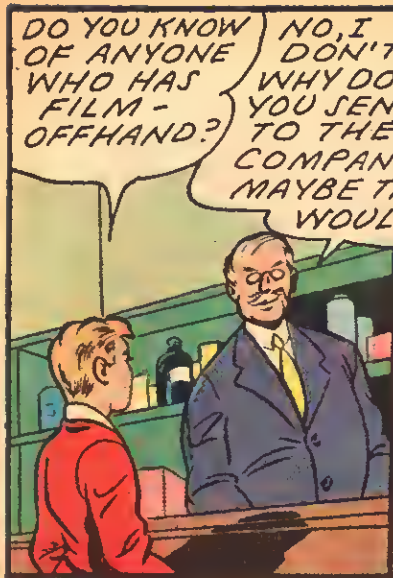
WELL, I
ONLY
HOPE
YOU DO,
KID!

YOU
SOUND
KIND OF
FUNNY!
IS
SOME-
THING
WRONG?

I HAVE
NO FILM
LEFT!

OH, GOSH--
I SUPPOSE
I'LL HAVE TO
SHOP AROUND
THEN!
SHUCKS!





DO YOU KNOW OF ANYONE WHO HAS FILM - OFFHAND?

NO, I DON'T! WHY DON'T YOU SEND TO THE COMPANY? MAYBE THEY WOULD...



I GUESS I'LL LOOK AROUND FIRST!

I DON'T THINK YOU'LL FIND ANY, BUT GOOD LUCK!



LATER...

GUESS MR. CLARK WAS RIGHT - NOT A ROLL IN TOWN!

WELL, IF IT AIN'T THE JUNIOR PHOTOGRAPHER!



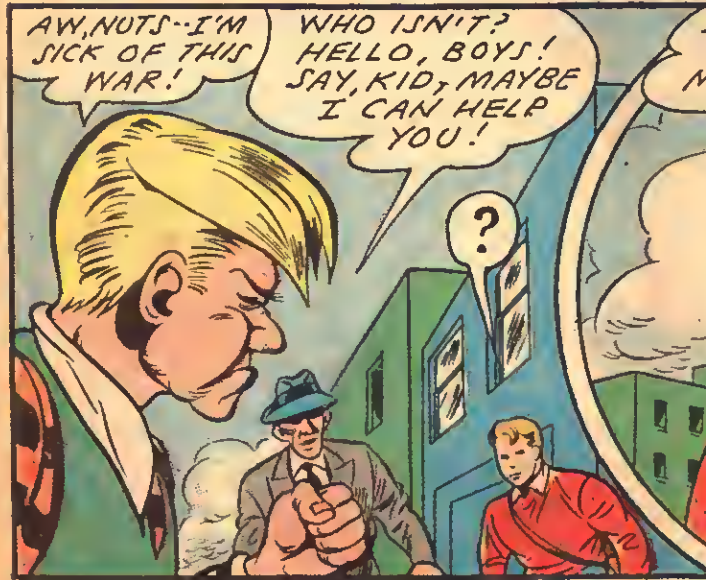
HEY, CLICK, SNAP ME PICTURE! I WANTA BEA PIN-UP BOY!

HA! HA! SORRY, WARD - NO FILM! THE GALS WILL HAVE TO DO WITHOUT!



WELL, I'LL POSE ANYTIME! JUST LET ME KNOW!

THAT'S EASY! NO FILM IN TOWN - NO PICTURES FOR THE DURATION! SO RELAX!



AW, NUTS - I'M SICK OF THIS WAR!

WHO ISN'T? HELLO, BOYS! SAY, KID, MAYBE I CAN HELP YOU!



I DON'T GET YOU, MR. CASEY?!

OH, I KNOW WHERE YOU CAN GET ALL THE FILM YOU WANT!

YOU MUST BE
WRONG -- NO
FILM'S BEEN
ISSUED FOR SALE
IN THIS TOWN
FOR THREE
MONTHS!

OH, THIS FELLOW
SAW THE SHORT-
AGE COMING
AND STOCKED
UP! OF COURSE,
IT'S A LITTLE
MORE EXPENSIVE
BUT-- HERE'S
THE ADDRESS!

KID DECIDES
TO TRY IT--

HERE IT IS--
WHO'D EVER
GO INTO A
CIGAR STORE
FOR FILM?
WELL, IT'S
WORTH A
TRY!



HELLO, KID,
WHATCHA
WANT?

MR. CASEY
TOLD ME
YOU STILL
HAD SOME
FILM!

SURE - HERE
YOU ARE!
TWO ROLLS
ENOUGH?

FOR
NOW!
THANKS!

OUTSIDE---

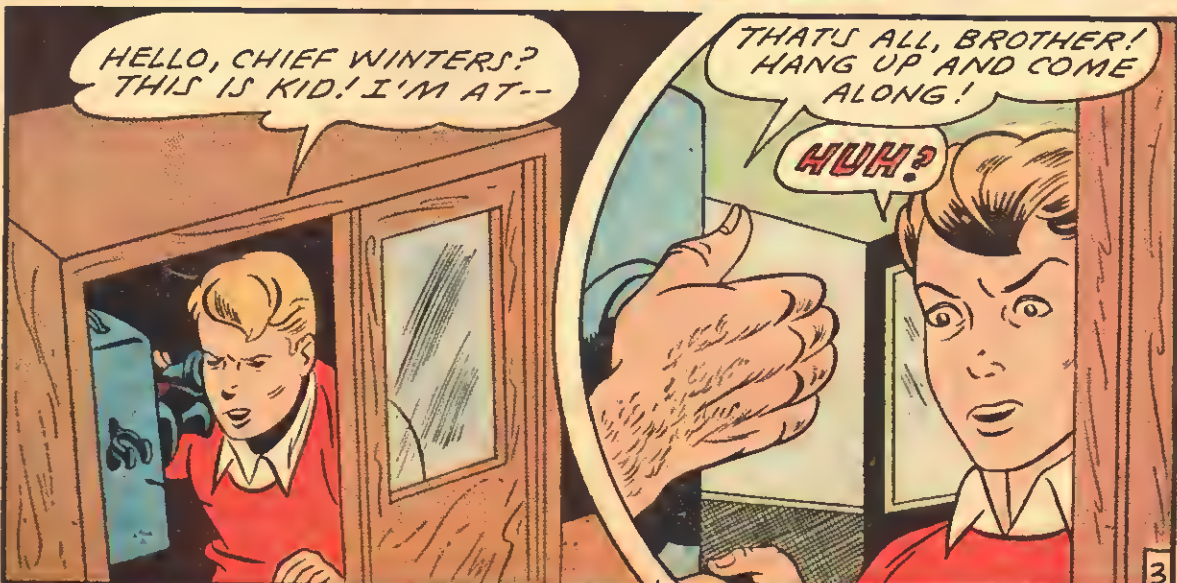
WELL! JUST AS
I THOUGHT!

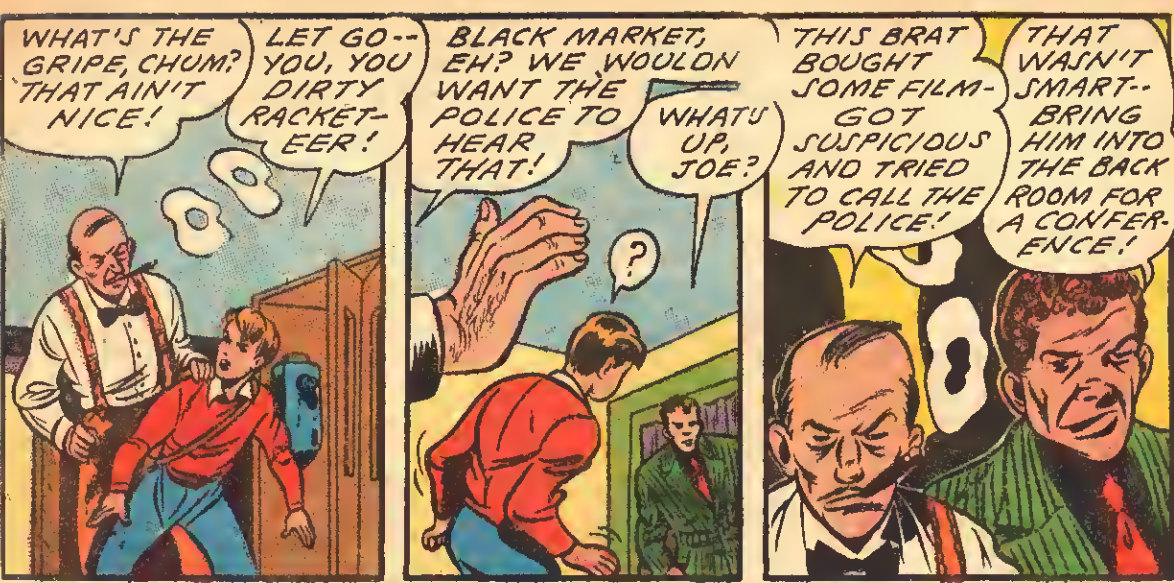


HELLO, CHIEF WINTERS?
THIS IS KID! I'M AT--

THAT'S ALL, BROTHER!
HANG UP AND COME
ALONG!

HUH?





WHAT'S THE GRIPE, CHUM? THAT AIN'T NICE!

LET GO-- YOU, YOU DIRTY RACKET-EER!

BLACK MARKET, EH? WE WOULDN WANT THE POLICE TO HEAR THAT!

WHAT'S UP, JOE?

THIS BRAT BOUGHT SOME FILM-- GOT SUSPICIOUS AND TRIED TO CALL THE POLICE!

THAT WASN'T SMART-- BRING HIM INTO THE BACK ROOM FOR A CONFERENCE!



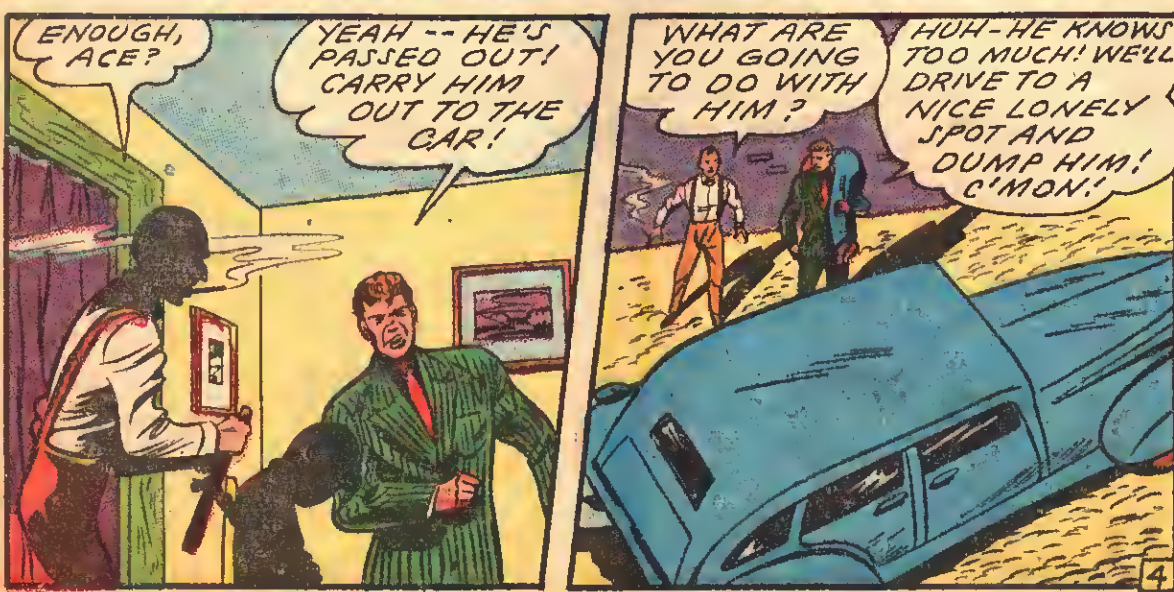
SHORTLY -- I ASK QUESTIONS AND YOU ANSWER, OR JOE TWISTS THAT STICK! SAVVY?

BUT I DON'T KNOW ANY-THING--WHAT DO YOU WANT TO ASK ME?

OH, I'LL THINK OF SOMETHING! TWIST IT, JOE, SO HE GETS THE IDEA!

OKAY, ACE-- SAY WHEN!

MMM-- PLEASE! MY ARMS!!

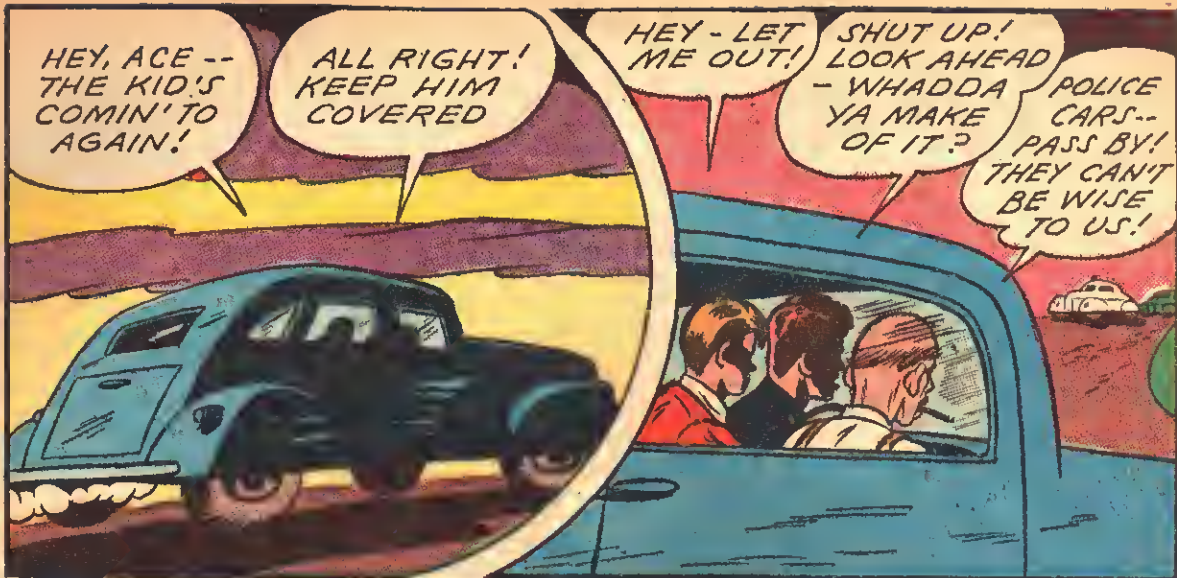


ENOUGH, ACE?

YEAH -- HE'S PASSED OUT! CARRY HIM OUT TO THE CAR!

WHAT ARE YOU GOING TO DO WITH HIM?

HUH--HE KNOWS TOO MUCH! WE'LL DRIVE TO A NICE LONELY SPOT AND DUMP HIM! C'MON!



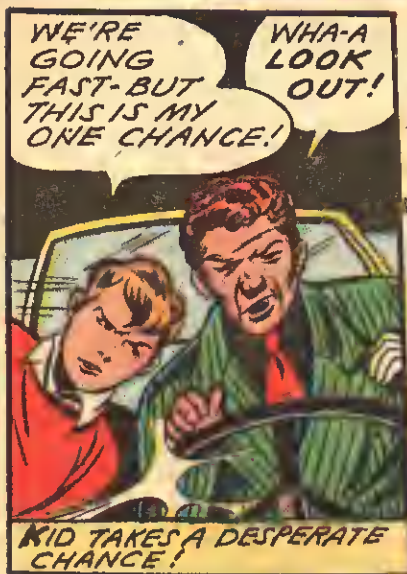
HEY, ACE --
THE KID'S
COMIN' TO
AGAIN!

ALL RIGHT!
KEEP HIM
COVERED

HEY - LET
ME OUT!

SHUT UP!
LOOK AHEAD
- WHADDA
YA MAKE
OF IT?

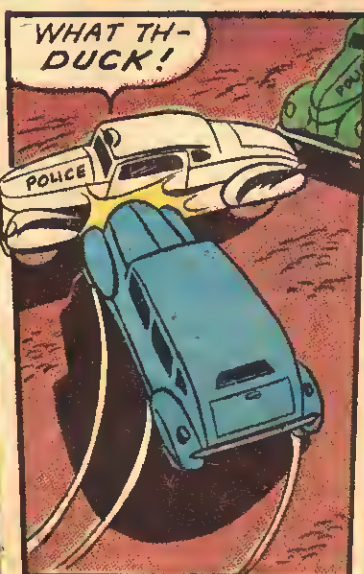
POLICE
CARS--
PASS BY!
THEY CAN'T
BE WISE
TO US!



WE'RE
GOING
FAST-BUT
THIS IS MY
ONE CHANCE!

WHA-A
LOOK
OUT!

KID TAKES A DESPERATE
CHANCE!



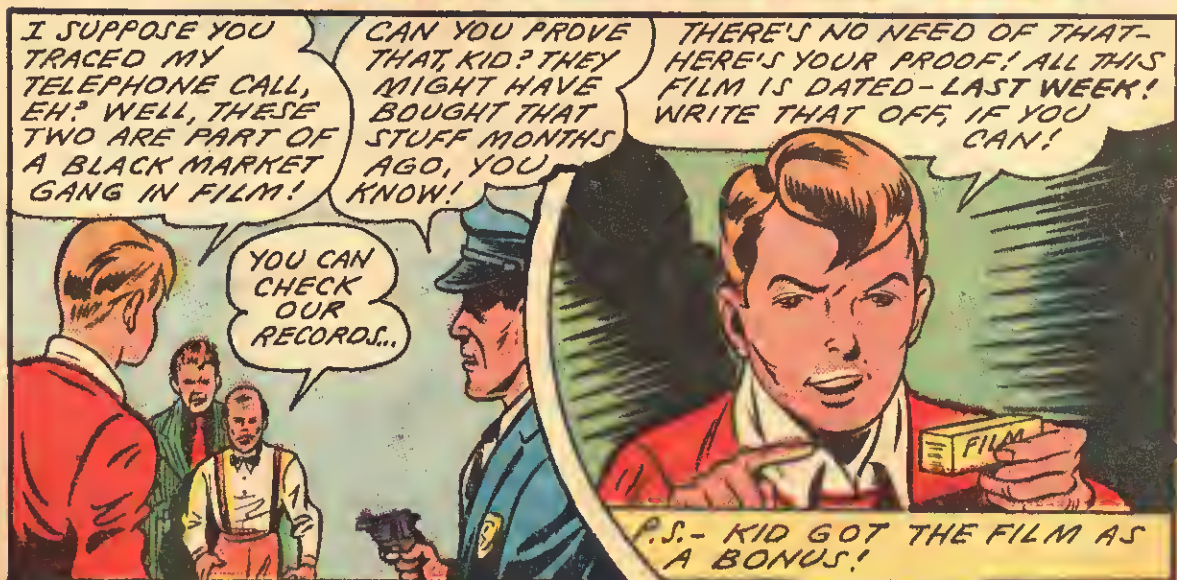
WHAT TH-
DUCK!



KID!!
WHAT
HAPPENED?
WE WERE
JUST GOING
TO LOOK
FOR YOU!

YOU AIN'T
GOT NOTHIN'
ON US!

I'M
GLAD
YOU CAME,
CHIEF!



I SUPPOSE YOU
TRACED MY
TELEPHONE CALL,
EH? WELL, THESE
TWO ARE PART OF
A BLACK MARKET
GANG IN FILM!

CAN YOU PROVE
THAT, KID? THEY
MIGHT HAVE
BOUGHT THAT
STUFF MONTHS
AGO, YOU
KNOW!

THERE'S NO NEED OF THAT-
HERE'S YOUR PROOF! ALL THIS
FILM IS DATED- LAST WEEK!
WRITE THAT OFF, IF YOU
CAN!

YOU CAN
CHECK
OUR
RECORDS...

P.S.- KID GOT THE FILM AS
A BONUS!

HOW TO SET UP A DARKROOM

A CELLAR OR LAUNDRY WILL MAKE THE BEST DARKROOM FOR TWO REASONS. 1.) HOT AND COLD RUNNING WATER ARE AVAILABLE.

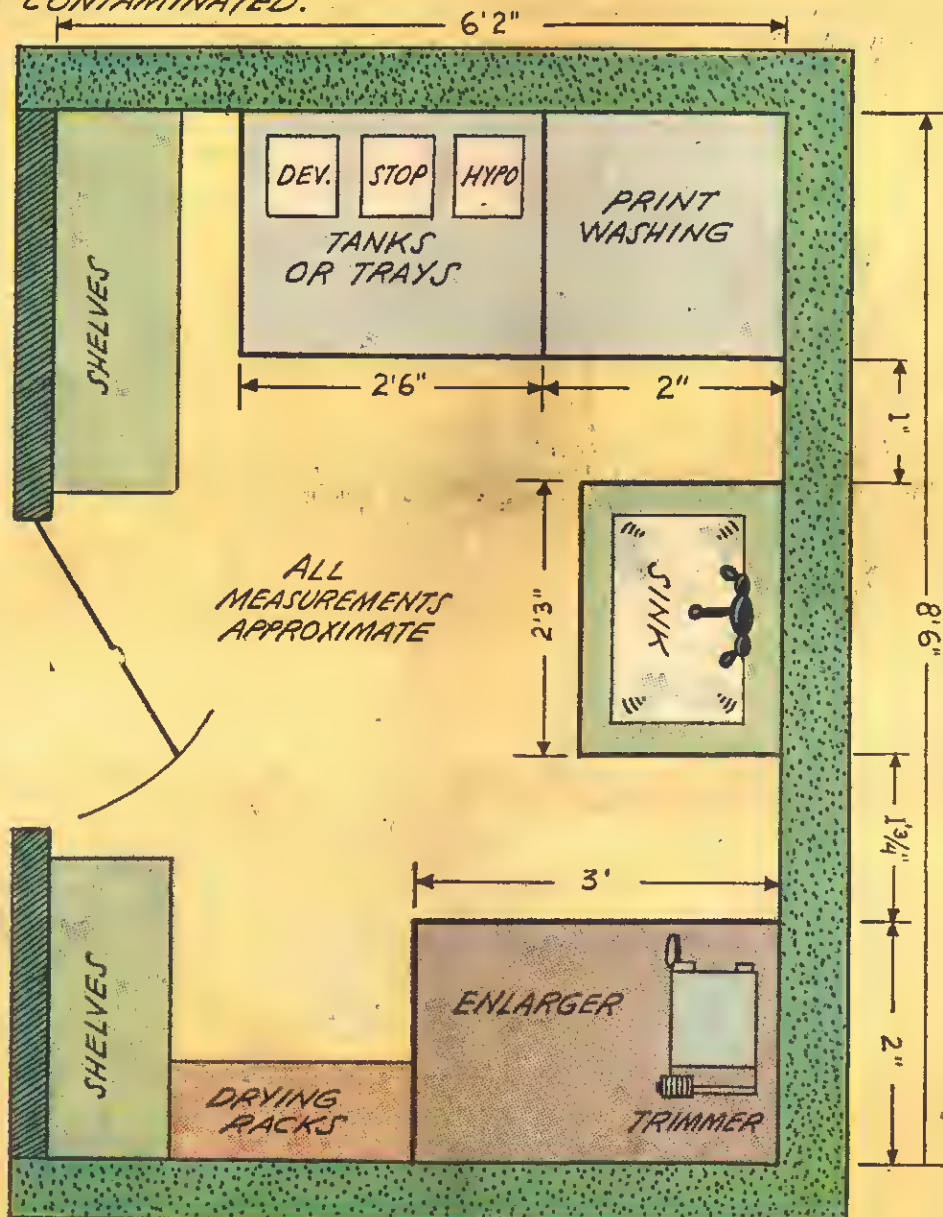
2.) THEY USUALLY CONTAIN FEWER WINDOWS. ORDINARY BLACKOUT CURTAINS CAN BE TACKED AT ALL SUCH OUTLETS TO INSURE DARKNESS.

THIS SUGGESTED DARKROOM LAYOUT IS DESIGNED FOR GREATEST CONVENIENCE. THE DEVELOPING TANKS OR TRAYS SHOULD BE CONVENIENT TO THE WASHING TRAY, AND SO ON.

YOU'LL NEED PLENTY OF SHELF ROOM, SO BUILD THEM YOURSELF WHEREVER WALL SPACE PERMITS.

REMEMBER, IF EVERYTHING IS WASHED CLEAN IMMEDIATELY AFTER USING, THERE WILL BE NO DANGER OF YOUR PRINTS BEING CONTAMINATED.

SCALE:
1 1/4" = 1"



"ALWAYS READY"

The U. S. Coast Guard Photographs Action

DURING 154 years of service, the Coast Guard's expression of duty has been, "You have to go out, but you don't have to come back." True in peace, it takes on greater significance in war.

Undoubtedly the least publicized branch of the armed services, the Coast Guard has played an important role in every major campaign of the war. From the bleak wastes of Iceland to the coral reefs of the Solomons, from North Africa to Normandy, members of the Coast Guard have carried out their duty heroically and quietly. Whether it be manning the landing craft for invading Allied forces, transporting troops, escorting convoys, or rescuing torpedoed seamen, they have proven themselves

not only *Semper Paratus*, "Always Ready"—but "Always There."

The combat photographers who go along are doing a terrific job, too, and they're doing it without the extended facilities provided by the other services. The photographs on these pages were all taken by U. S. Coast Guardsmen Combat Photographers, some of whom did not "come back."

The high calibre of these pictures, taken under the strain of combat and action, proves conclusively that the photographic skill of these Coast Guardsmen is matched only by their bravery. They are recording history in its dangerous making for the generations of the future.

INVASION ROAD. U. S. Coast Guardsmen and Marines build a temporary causeway for unloading as the invasion of Cape Gloucester, New Britain, gets underway. Men silhouetted in foreground are on LST's.





LIFE-SAVING BLOOD PLASMA being administered by American Marines to a wounded comrade after they stormed ashore on Eniwetok Atoll from Coast Guard-manned landing craft and cleaned out Japanese defenders of the fortified island. After this emergency treatment was given, the wounded were transferred to Coast Guard-manned transports lying off-shore. Photo taken by U. S. Coast Guard photographer.



NAZI U-BOAT which was sunk by the U. S. Coast Guard Cutter **SPENCER**, when the former tried to sneak into the center of an American convoy.



RESCUED AT SEA by the Coast Guard, these torpedoed British seamen hold on to their heaving raft for one last, long moment before rescue.

A COAST GUARDSMAN directs traffic during landing operations at Guadalcanal. In the distance a cargo ship awaits the signal to proceed.



LAST MAN ABOARD sinking ship was this forlorn pup, apparently forgotten by the crew when it abandoned ship. Coast Guardsmen rescued him.





REALISTIC SHOT of the Santa Fe Super Chief emerging from the tunnel is taken from a right angle.

Fun to Photograph

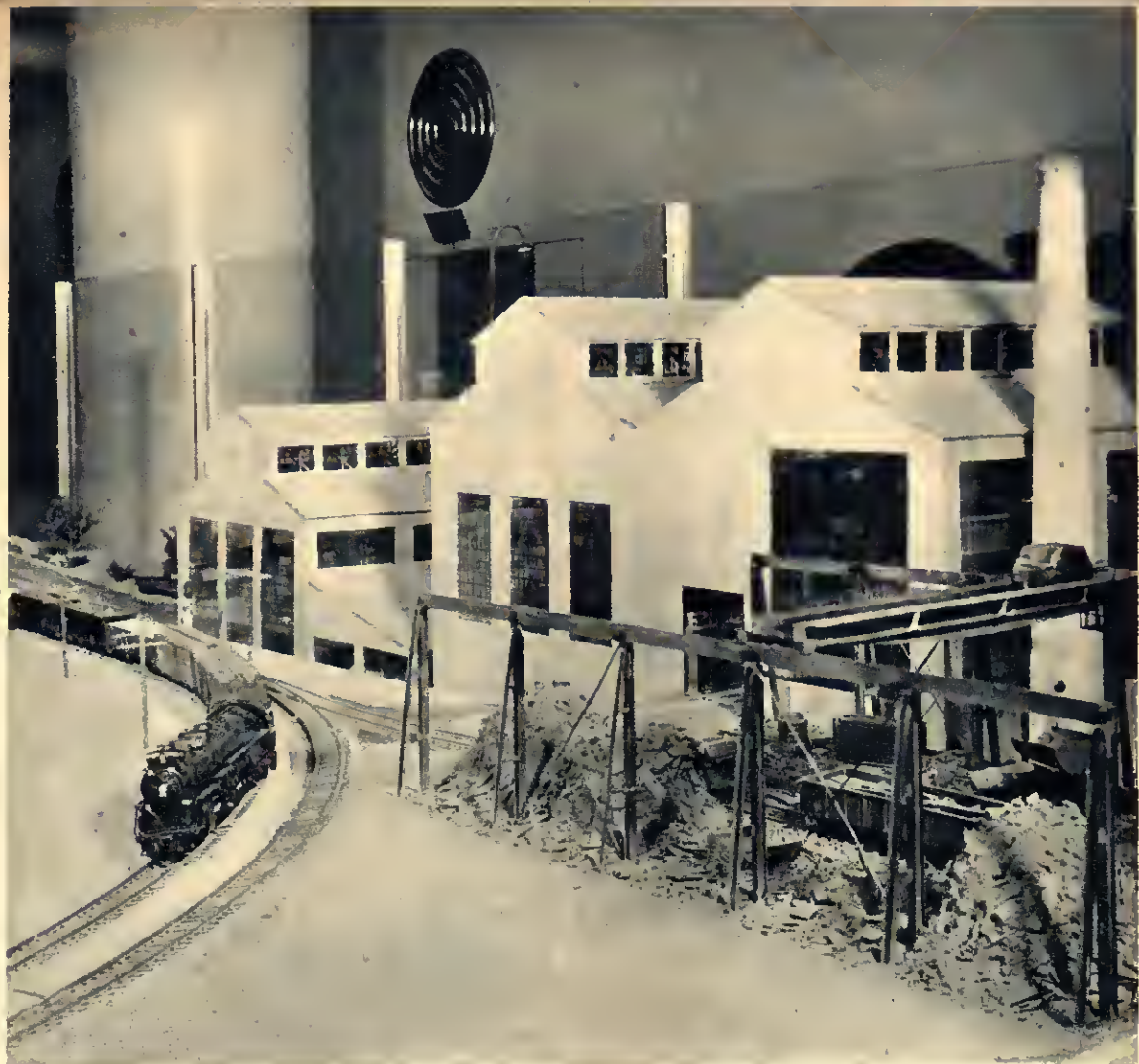
TABLE TOP PHOTOGRAPHY
IS FINE INDOOR SPORT



MODEL CEMENT PLANT. All buildings and railroad equipment were scaled one-quarter inch to the foot, or one forty-eighth actual size.

PHOTOGRAPHING a model railroad can prove to be as much fun as playing with it. Shots from above can seem convincingly real aerial views; shots from a lower angle can also appear realistic if care is taken to remove distracting foreground and background objects. A sheet placed behind the model gives a good sky effect.

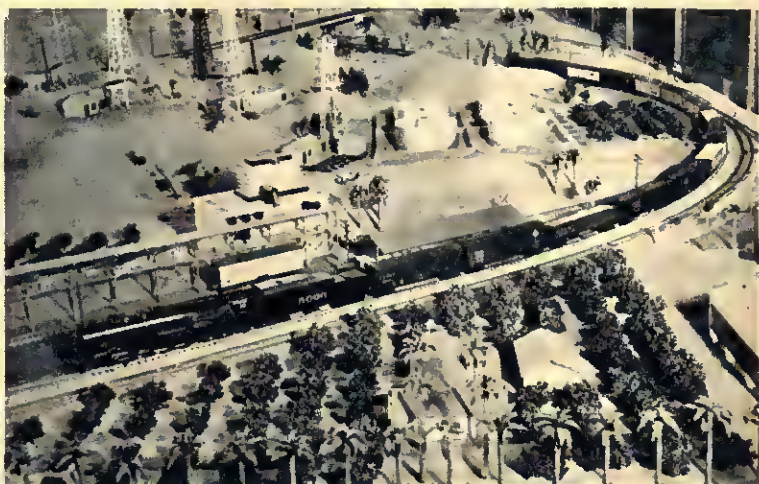
Such pictures can be made with almost any camera, and with photofloods or mazda lights, if the daylight in the room is not diffused enough to give a realistic effect. It is advisable to use a tripod so that the lens aperture can be small for good depth of focus.



STEEL FOUNDRY with a scrap yard in foreground and train rounding the curve, clearly shows the relationship of train to building. The distracting background was unavoidable here because of exhibit railing.

These pictures were made by the Santa Fe Railroad of a model train layout designed for them by Minton Cronkhite. It covers a table thirty inches high, and 50 x 60 feet in surface. Four trains operate on the track, each modeled from a Santa Fe original. All types of railroad industrial buildings are included.

However, it is not necessary to have an elaborate miniature such as this in order to attempt table top photography. Airplane or ship models, buildings—anything of this type can successfully be used. Carefully planned composition will add realism to the project.



CALIFORNIA OIL FIELD rising beside a citrus grove. An overhead shot gives a panoramic view of this section, typical of California.

Photography in High School

THE history of our times is being written with the camera. The American scene is being recorded from the family photo album to the tremendously successful educational film strip. The educators of this country are finding it significant that many of the camera-users are young people who have found photography to be a satisfying field of creative expression. As these school-age photographers increase, instruction is being expanded.

There is one school in New York where an established course in photography is no longer a matter of curiosity. The Metropolitan Vocational High School, on Oliver, Oak, and Jamea Streets in lower New York, offers a fine four-

year course that provides excellent training in photography. Chairman of the Central School for Commercial Photography is David Rosenfeld who is the son of the famous marine photographer, Morris Rosenfeld.

The first year students have a thorough ground work in simple camera technique, the mixing of chemicals for formulas, the developing of film, and the making of contact prints. The students progress through all types of photographing training until the third year. The classes at this time include portraiture, retouching, illustration photography, Kodachrome and color separation work. Most of the studio work is done on 5x7" film.



CENTRAL students begin their darkroom instruction during the first year of photo training course.



STUDENTS Robert Batchelder and Bill Kiesel group around Elliot Aronin to examine a print.



PHOTOGRAPHERS in the making start off on an assignment. The school enrolls over 250 per term.



INDIVIDUAL projects are carried out by seniors in the school's well-equipped darkrooms.



COOKIES by C. R. Iadavola is an example of the work which is done in the illustration photography class. Students are given extensive studio training.



PHOTOGRAPHER'S hands make a dramatic study by Donato Leo. He and other students study problems related to photography in academic courses.



GRINNING GIRL by M. Igor, a student in the commercial photography course at Metropolitan Vocational High School, is a fine example of the outstanding work that program is turning out daily.



CHARACTER PORTRAIT study by a student. Portraiture is taught in the third year curriculum with girls getting training as models. Students also devote three hours daily to academic subjects.



STREAKING TOWARD France on D-Day, P-38 Lightnings of the Photo Reconnaissance Group.

INVASION by Camera

THE RECONNAISSANCE PHOTOGS ARE THE EYES OF THE WAR

THE "recco" pilot is known as the No. 1 soldier of World War II. His weapon is his camera and he fights without guns, bombs, or bayonets. Daily he flies through flak and dodges enemy pursuit planes to get the report, on film, of what the enemy is doing and what we have done to the enemy.

From his photographic reports much of the strategy of the war is mapped, as it became increasingly evident through the various campaigns of the war that landings on enemy beaches were extremely hazardous when not preceded by adequate photo reconnaissance.

Both these photos from *Army Air Forces*.



CAMERA SHIP takes one of the most revealing pictures of the war. Over Holland, with one motor dead, the pilot of this plane, shadow of which may be seen on the ground, feathered a prop and came home to England "flying on the deck." Dutch countryside shows clearly as plane speeds along at low altitude. The reconnaissance photographers made

three million pictures from D-Day minus 7 to D-Day plus 14. They flew continuously, night and day, for the first 48 hours. General Eisenhower credited the recon group with furnishing him with the most valuable information on the progress of the invasion during that critical time. Some of the war's best pictures were taken on D-Day by camera corpsmen.

Adventurous "Adventure Pictures"

ONE of the most interesting stories in the saga of Adventure Pictures is one they've never produced. That is, the story of Adventure Pictures itself.

Dissatisfied with Hollywood's version of what constitutes a thriller, a group of enterprising Passaic youths decided to form their own movie company, Adventure Pictures, in 1936. The organization was headed by 20-year old Louis McMahon, now participating in a more realistic adventure as combat cameraman with the U. S. Signal Corps. Production, up until the time it was suspended for the duration, was always hard ridin' westerns or jungle mysteries—and whichever member of the organization could finance the picture could play the hero.

"The Texan," a 400-foot horse opera, was the group's first attempt. Though the screenplay was written in the best Hollywood tradition, when the film was completed little of the original story remained. Reason was that many properties and sets could not be reproduced by Adventure Pictures' meager budget. To create more thrill and suspense, shots of lions from a film library were intercut with their own scenes.

Their most pretentious production was "The Black Rider", 1200 feet, running time 40 minutes. It required four summers to complete at a cost of over \$200. Inspired by the acrobatics of the late Douglas Fairbanks, Sr., the boys inserted as many stunts into the film as they themselves could do, dubbing some in by camera trickery. The thematic music was taken from Franz Litz's "Faust Symphony."

It was this picture that brought Adventure Pictures the distinction of being the first amateur group to have their films televised. "The Black Rider" was telecast over the Columbia Broadcasting System's east coast television chain. Shortly afterward, the group was interviewed by Gilbert Seldes, director of Columbia's programs, who proclaimed this movie to be the best western he had seen since "The Great Train Robbery", thriller of 1903!

During production, Adventure players traveled to location via the local bus, loaded with several suitcases containing costumes, make-up, rifles, pistols, and other properties. For western scenes, they used locations situated in the Paterson Mountains in New Jersey. Thick vegetation along banks of nearby streams provided the backdrop for jungle thriller scenes. A back yard where horses were kept in barns was remodeled into a western town. Signs proclaiming "Sheriff's Office", "Hotel", and "Livery Stable" were tacked up; wooden awnings, hitchrails, and wooden sidewalks were added to give a frontier effect.

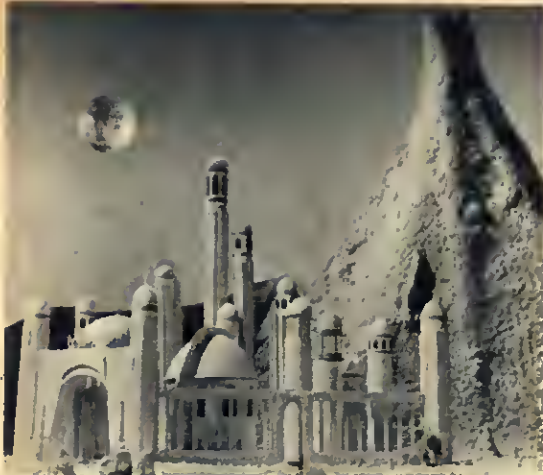
Actually, Adventure Pictures is a throwback



INDOOR SET for "The Black Rider." Director Louis McMahon confers with actor as to how the scene can best be played. Photo by R. McMahon.



LOUIS MCMAHON portraying the role of Dan Winters disguised as an outlaw trailing "The Black Rider" in western picture of same name.



CITY OF "MARS" constructed in miniature for A Fantasy Travelogue set to Moussorgsky's music.

to the early days when the movie industry flourished at Fort Lee, N. J., with the old Biograph Studios making two-reelers there. Adventure players use the same locations that once ran red with the imaginary blood of grease-painted desperadoes, shot with blank cartridges—and camera.

The group's first venture into the love-interest field, was "Miss Sherlock", a 400-foot mystery, using a heroine. "The Perils of Elaine" was a modern ten-chapter serial; "The Fighting Brothers", a fast-action story; "Jungle Jim", a jungle mystery; and "Pals of the Plains", another western.

"Mars", A Fantasy Travelogue, was the first of a series of fantasy pictures filmed in synchronization with musical compositions. It was written and directed by Reginald McMahon, Musical Director and "still" photographer of Adventure Pictures. The idea of "Mars" was suggested by the music of Moussorgsky. The picture is played entirely for mood and atmosphere, achieved through the employment of camera movement and cutting to complement the suggestions of the music.

Actual shooting was done entirely in miniature. Sets included mountains, deserts, an ocean, a waterfall, canals, and a city. The mountains, ocean, and waterfall were moulded from *papier mache*. The basins of the sea and waterfall were waxed with paraffin, so that they would hold water. Mailing tubes were used for the towers of Martian buildings, small domes were fashioned from balsa wood, and toothpicks were made into flag poles.

Adventure Pictures admits that, while the planning of "Mars" was fun, the filming in miniature was a pretty difficult job.

Hollywood might well take note of the fine cooperative spirit that was typical of Adventure Pictures. All members of the group had definite and individual ideas on the motion pic-



ACTUAL LEAP by the group's own stuntman for filming of a horse opera in hills of New Jersey.

tures which contributed to the success of Adventure Pictures' productions. Much of the success of "The Black Rider" goes to John Maluda and Irwin McKulic who believed the popular type grade "B" horse opera offered opportunity for more characterization and intrigue than had so far been realized. John Maluda is now a sergeant in the U. S. Army Air Force, serving overseas as a combat motion picture cameraman. Irwin McKulic is a Photographer's Mate in the U. S. Coast Guard.

The end of the war will mark the beginning of a new chapter in the Adventure Pictures series, but in the meantime their films are still being featured on programs at such places as the YMCA, the Boys' Club, and Chamber of Commerce, where they bring roaring cheers for the hero and hisses for the villain.





"ON LOCATION" for a western. The backyard where horses were kept was remodeled by group.



INTERIOR built for jewelry store robbery sequence in "Miss Sherlock," mystery-thriller. A home-made "dolly" was constructed for this movie.



MOVIE PIONEERS of "Adventure Pictures," Lonis and Reginald McMahon. Both are now combat photographers with the armed forces.

Camera Cues

SPEED—How fast your shutter opens and closes is important to your photography for two reasons: 1) Your shutter speed determines whether you can safely hand-hold your camera, or whether a tripod is absolutely essential. 2) Your shutter speed determines whether or not your picture will be sharp when photographing moving objects, such as a person walking, a dancing girl, or a rapidly speeding automobile.

The factors that limit your choice of speed are:

1. The amount of light and how much you "stop down" the diaphragm. The more light, the faster you can shoot the picture, if you do not change the diaphragm opening.
2. The "speed", or light sensitivity, of your film. The more light sensitive your film, the faster you can shoot the picture.
3. Direction of Motion. Action across the field of the camera requires full speed; diagonally across the field requires 2/3rds speed; and motion toward the camera, 1/3rd speed.
4. Focal length of your lens. Charts may be obtained from any camera store, giving speeds for standard focal length lens. Shorter than standard lens requires less speed. Telephoto lens (longer than standard) requires greater speed.
5. Distance of the moving object. The greater the distance from the camera, the less speed is required.

The speed you can safely hold a camera in your hands varies with different individuals. To be sure of non-fuzzy results, use a tripod for all speeds less than 1/50th of a second. Your tripod should, of course, be of rigid, solid construction and heavy enough to support the camera absolutely still.

Discussing shutter speed brings up a controversial point which each beginner will have to decide for himself. Some truly great photographers firmly believe that action, in order to look like action, should be slightly blurred, particularly rapidly moving parts such as skirts, arms, and legs. Others as firmly contend that every section of the entire picture must be absolutely "frozen" to be a good action photo. The following is a list of speeds to be used for "freezing" different kinds of action:

Subject speed at 5 miles per hour—at 25 feet use a shutter speed of 1/110th; at 50 feet, 1/50th; at 100 feet, 1/25th.

Subject speed at 10 miles per hour—at 25 feet, 1/150th; at 50 feet, 1/100th; at 100 feet, 1/75th.

Subject speed at 20 miles per hour—at 25 feet, 1/300th; at 50 feet, 1/150th; at 100 feet, 1/100th.

Subject speed at 30 miles per hour—at 25 feet, 1/500th; at 50 feet, 1/300th; at 100 feet, 1/125th.

Subject speed at 60 miles per hour—at 25 feet, 1/1250th; at 50 feet, 1/500th; at 100 feet, 1/200th.

If you prefer a slight blur to create an effect of high speed, shoot your action pictures at a slower speed.

Amateurs who are definitely limited in their selection of shutter speed because their cameras will not shoot over 1/100th of a second should not despair of capturing fast action photos. Two "tricks" are useful in surmounting slow speed cameras: 1) Tripping the shutter during extremely short periods of "rest" inherent in most motion. And, 2) following the action with the camera, thus blurring the background but keeping the moving object itself sharp.

"Moments of rest" in moving objects occur when the subject is either going up and down, or back and forth. For example, a basketball player leaps up for the tip-off. For an instant at the peak on his jump, he is motionless. That is the

instant at which a 25th of a second shutter speed will "stop" him. Legs running stop at their most forward and most backward span.

* * * * *

EXPOSURE—The adjustment of the shutter speed and the lens opening determines how much light is admitted to the film and therefore directly influences the quality of the negative as well as, indirectly, the calibre of the final print. Exposure, probably because it is the most complicated technical problem of photography, is the stumbling block of most beginners. Their negatives are often either too thin (underexposed) or too heavy (overexposed).

To adjust the exposure, one must do either of two things: 1) Change the shutter speed—1/25th of a second is exactly twice the exposure that 1/50th of a second is. Or, 2) change the lens opening — f/8 is twice the exposure that f/11 is. Note that one change of the diaphragm stop doubles or halves the exposure of the previous stop. F/8 is twice the exposure that f/11 is, but it is four times the exposure that f/16 is. This is important to remember.

Important also is the fact that changing both the shutter speed and the diaphragm opening does *not* change the exposure if the change is in the same direction. For example, 1/25th of a second at f/16 is the same exposure as 1/50th of a second at f/11, although both the speed and the opening have been changed. Thus, remember that to change the effective exposure, just change either the shutter speed or the diaphragm opening—*not both*.

To determine the correct exposure, determine first how much light is present. A photo-electric exposure meter provides accurate exposure information quickly and simply with the least amount of trouble. It is easy to use. The extinction type meter reads directly for the film speeds required and has a light range from the brilliant outdoors to the dark interiors of houses. Exposure calculators or computers give an approximate reading through the adjustment of scales to the conditions at the time the pictures are being taken. A meter is much more accurate.

Equally important in determining the correct exposure is the problem of speed. Decide whether you need high speeds, or whether you want great depth of field, with its necessary low speeds. Refer to the chart or the tables on either of the above mentioned types of meter, for the diaphragm opening opposite the speed which you have decided to use. Set the camera accordingly.

In a final analysis, the individual photographer

must decide whether he prefers to work with a thin or a dense negative—for on these preferences will be based his determination of the correct exposure time for a given scene. But the ability to produce the same type of negative each time, so a pleasing print may be made, is far more important than the thickness or thinness of the negative.

The question really resolves itself into a matter of setting the shutter and lens of the camera to suit the light and scene that have been chosen for the picture. Many photographers think that the latitude of the film will take care of all mistakes in setting the lens, but the film's latitude can be overtaxed to the point where the picture is spoiled by lack of brilliance and detail. The photographers who guess at exposure times often boast about the fact that they did obtain an image. However, they seem to be unaware of the loss of quality that results.

Many times an exposure will result in the picture having correct middle tones, but the best results in both the highlights and the shadows are accomplished only by accurate camera setting and correct development. The exposure problem may be boiled down to this definition: A properly exposed negative is one that will produce a good print showing detail both in the highlights and the shadows.

* * * * *

FACTORS affecting the amount of exposure required:

- 1) Shutter speeds—the faster the speed of the shutter, the more the lens must be opened.
- 2) Diaphragm opening—the more the camera is "stopped down", the longer the exposure must be.
- 3) Color and type of subject matter—dark subjects require from two to four times more exposure.
- 4) Time of the day and year—fall and spring require double the exposure of summer; winter, four times. After 2:30 P.M. and before 9:30 A.M. require two and three times the exposure needed between those times.
- 5) Film speed—fast speed films (Ultra Speed, Super XX) require $\frac{1}{4}$ the exposure of medium speed film; rapid films (Superpan Supreme, Plus X) require $\frac{1}{2}$ the exposure of medium films (Finopan, Verichrome).

NEXT MONTH: The Effect of Exposure on Negatives, and Tank Developing

NEW IDEAS

Try these for better picture-taking



MULTIPLE LIGHTING effects can be achieved from a single bulb. For still life or table top studies where you would like to try various lighting effects but lack sufficient lighting units, try the technique shown to get effects. With this method, one bulb (or spot-

light) can be used in one picture from as many angles as desired, by locking the camera on a firm support and making additional exposures on the same film after each change in light's position. Keep the camera set for one predetermined exposure and vary the

light contrasts by altering the distance of the light from the subject. In Fig. 1 single light is directed from low position on right for edge-light effect. Fig. 2 shows light directed from front left for main fill-in. Fig. 3 was made by the use of multiple exposure.



USE A THREE-WAY socket for extensions. A three-way socket placed in the flashgun, as shown in the photograph above, will permit use of ordinary 110 volt plug-fitted extensions when taking pictures with a flash-gun. The need for special plugs, suitable for only one use, is eliminated by this process.



USING A SAFELIGHT that has a larger light area than that of the film makes it difficult to judge density of the negative. The safelight can be modified by cutting a cardboard mask slightly smaller than the film and inserting it next to the slide. In this manner, all light passes through negative.



ADDITIONAL REFLECTORS and extension can always be used to good advantage. Above is an extension made from a plastic outlet that in turn plugs into a line, thereby making it much easier to make and to carry, as line receives its power from the battery case, and, naturally, can be any length.



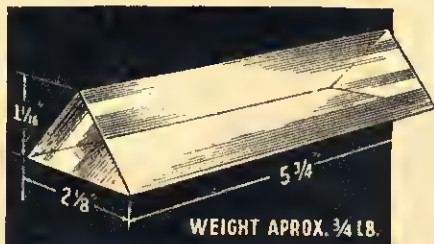
EMERGENCY* LEVEL to check camera or dark-room table levels can be made in a jiffy from small vial, such as an MQ tube. Fill with water, allow small bubble to remain inside when corking it, mark line. When in use, bubble should come to rest right under line when tube is laid on a level surface.

You can easily make . . .

TELESCOPES • PERISCOPES • MAGNIFIERS • PHOTOGRAPHIC GADGETS

and HUNDREDS of EXPERIMENTS with

LOW COST LENSES



TANK PRISMS

In order that the tank driver shall not get shot in the face, two of these Silvered Prisms are used to make a periscope (without magnification). We have secured a number of these that are very slightly chipped, making possible their sale at a very low price. They are 90-45-45 degree prisms of huge size— $5\frac{3}{4}$ " long, $2\frac{1}{8}$ " wide, finely ground and polished. Free with every tank prism purchase—Our 6-Page Booklet, telling how to use them for making a Periscope, Experimental Optics, Optical Instruments and Gadgets, as unique gift item, unusual paper weight, desk name plate, etc. Normally these Prisms would retail from about \$24 to \$30 each.

Stack No. 3004-D . . . **SILVERED TANK PRISM**—Price \$2.00 each Postpaid.

Stack No. 3005-D . . . **PLAIN TANK PRISM**—Price \$2.00 each Postpaid. This one is excellent for projecting all the colors of the spectrum—a beautiful sight.

FOUR TANK PRISMS—Special—\$7.00 Postpaid. . . . This is the most sensational bargain we have ever been able to offer.

Big 10 Page Project and Idea Booklet with all sets—describes successful developments—points the way to new experiments. **ALL LENSES NEW**, finely ground and polished, edges very slightly chipped—A **SALVAGE BARGAIN!**

Set No. 301-D "Our Advertising Special" 15 Lenses for \$1.60 Postpaid. For making your own powerful telescopes, low power microscope, strong magnifiers, photo cells, rifle scopes, telephoto lens, dummy focusing camera, Kodachrome viewer, stereoscopic viewer, ground glass and enlarging focusing aids. For experimental optics, portraits of babies and small pets, copying, ultra close-up shots, and many, many other uses.

Set No. 305-D "The Gadgeteer's Delight" 35 Lenses for \$5.00 Postpaid. Contains all the lenses in the above set plus twenty more expensive lenses increasing your field of experiment and gadget making. All our lenses are neatly packed and marked.

Set No. 310-D "The Experimenter's Dream" 60 Lenses and New Complete 70-Page Booklet—\$10.00 Postpaid. Contains all the lenses in the above sets plus 25 others that makes this a sensational buy. The variety of lenses in this set will enable you to conduct countless experiments and build a wide variety of optical equipment.

70-Page Illustrated Idea Booklet "Fun with Chipped Edge Lenses" Only \$1.00. The Complete Hand Book describing a wide variety of exciting experiments.

35 MM. Slide Projecting Lens Set—No. 4004-D—\$1.50 Postpaid (Reg. \$6.00 value). Consists of 2 uncemented achromats $1\frac{1}{4}$ " in diameter for projecting 35 mm. Kodachromes, etc. Mounting directions and cement supplied free.

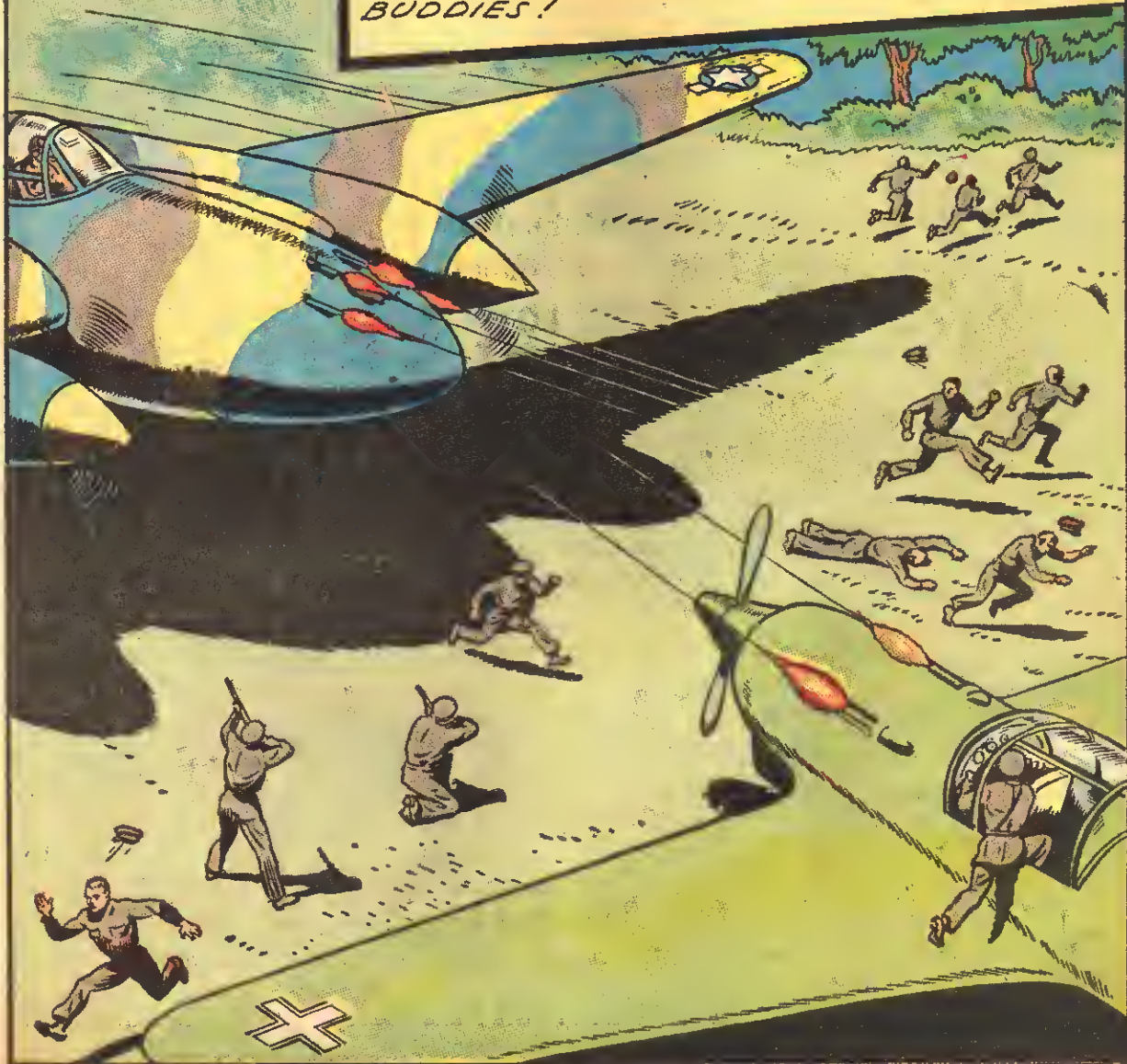
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The GREY COMET

ORDINARILY, THE GREY COMET'S AERIAL PHOTOGRAPHIC RECONNAISSANCE PLANE CARRIED A FULL QUOTA OF CAMERAS AND DISPENSED WITH ARMAMENT ! BUT, WHEN A NAZI FLIER BECOMES AN "ACE" WITH 25 UNARMED PLANES TO HIS CREDIT, GREY COMET GOES INTO ACTION TO REVENGE HIS BUDDIES !



COLONEL DOE OF THE U.S. ARMY AIR FORCE, OTHERWISE KNOWN AS THE GREY COMET, IS RELAXING AT AN AIRFIELD IN ENGLAND . . .



SO THE TRIANGLE IS BACK IN ACTION AGAIN! HMM...

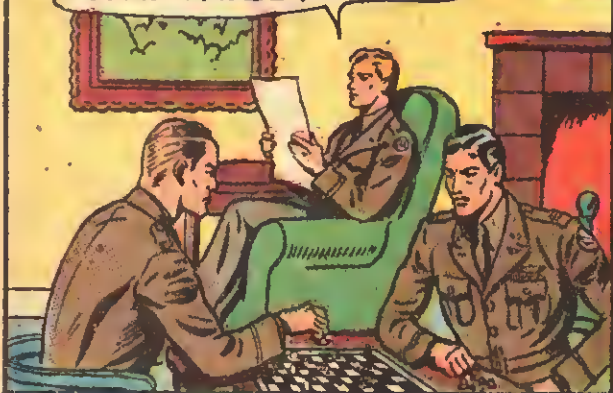
The ADVANCE

INCE
YARD
TOR

NAZI ACE RETURNS TO ACTION. TRIANGLE SHOTS DOWN 25th

OUR LATEST LOSS TO THE GERMAN ACE OCCURRED LAST NIGHT DURING OUR RAID ON BREMEN! THE TRIANGLE IS WELL KNOWN TO ALL FLYING MEN

HUH - IT SAYS THAT THIS NAZI FLIER HAS MADE A SPECIALTY OF KNOCKING DOWN OUR RECONNAISSANCE PLANES WHICH ARE UNARMED! THE HEEL!



GOSH, ANYONE COULD BE AN ACE WITH A RACKET LIKE THAT! I'LL BET HE'S THE GUY RESPONSIBLE FOR GUS AND TED NEVER COMING BACK!



ONE THING IS SURE - HE'S GOT TO BE STOPPED!! I WONDER --



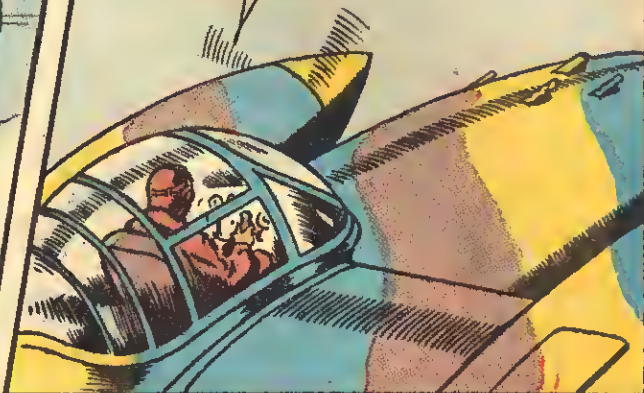
DAYS LATER! GOOD - THE COMMANDER GAVE ME PERMISSION TO ARM MY PLANE - NOW TO WRITE A NOTE - JUST IN CASE!



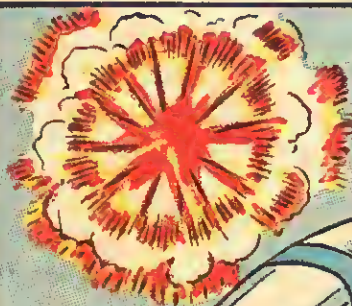
OUR MEN SEEM TO THINK THE TRIANGLE IS BASED AT ENEMY FIELD NO. 22! I HOPE THEY'RE RIGHT!



TWO MINUTES MORE!

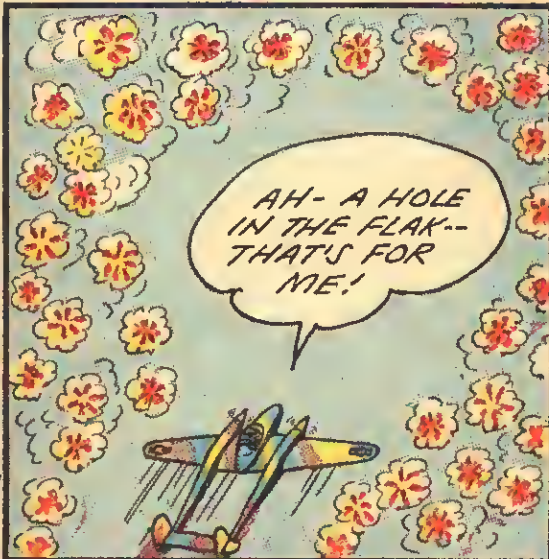


HERE'S THE WELCOME!

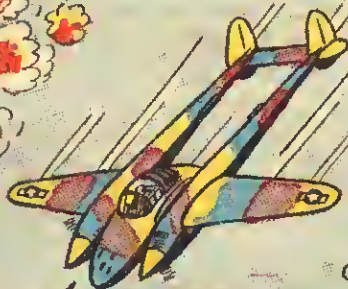


THE GREY COMET RUNS INTO HEAVY FLAK AS HE APPROACHES THE ENEMY FIELD!

AH- A HOLE IN THE FLAK-- THAT'S FOR ME!



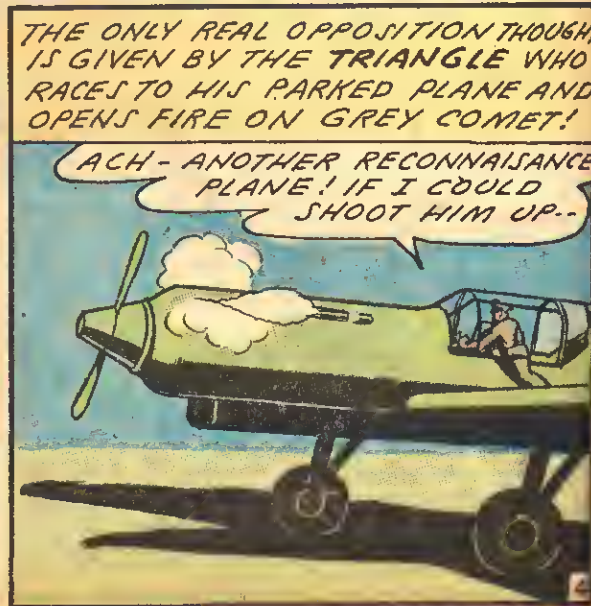
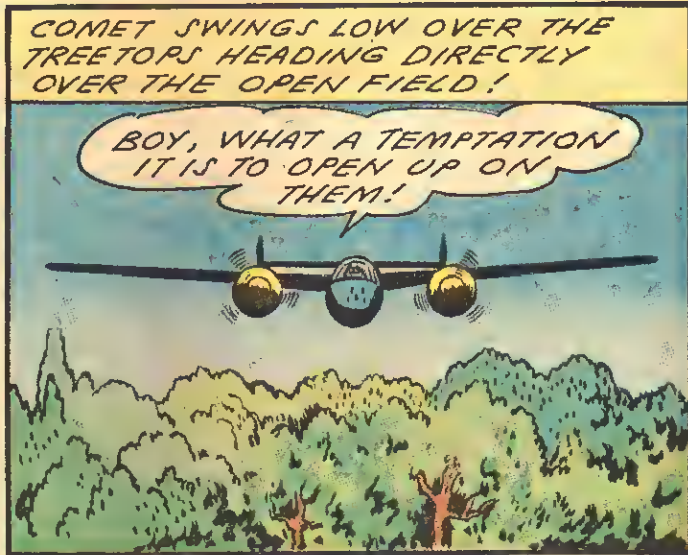
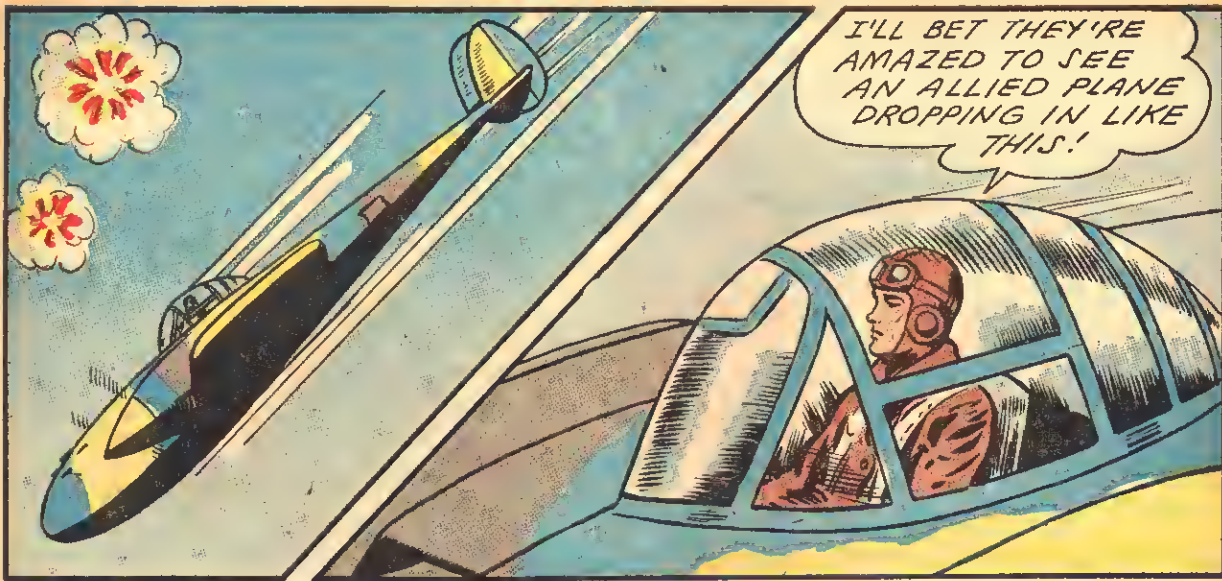
DIVING SWIFTLY, COMET TAKES ADVANTAGE OF THE 'BLIND SPOT'!



MAKE WAY!
I'M COMING
DOWN!

OKAY, TRIANGLE--
LET'S SEE YOU
PICK ON THIS
RECONNAISSANCE
PLANE!





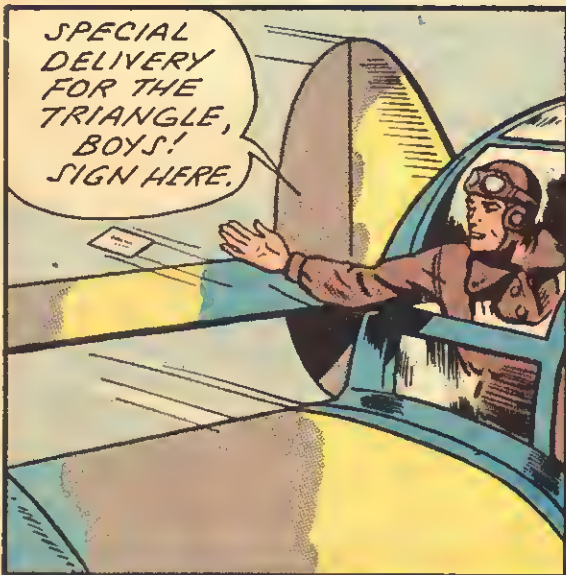
ACH--VHY IS MY PLANE NOT FUELED?! I COULD HAFE ANOTHER AMERICAN PLANE TO MY CREDIT! HANS!



SO? HE'S NOT COMING UP AFTER ME! I WONDER WHY NOT? WELL, GUESS I'LL HAVE TO RELY ON THIS THEN!

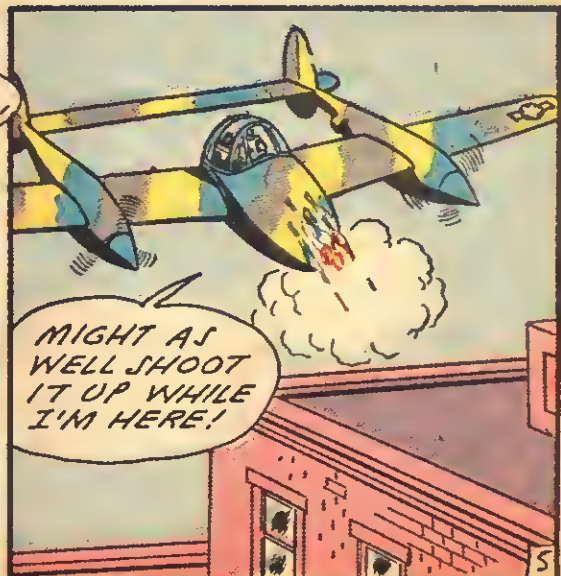
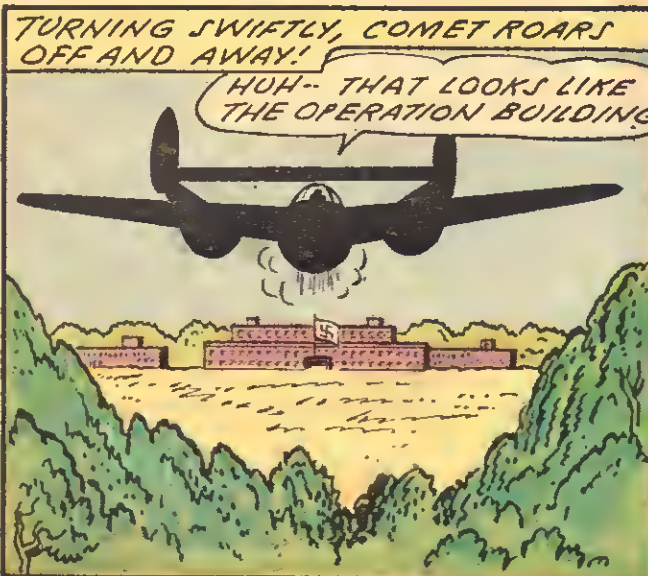


SPECIAL DELIVERY FOR THE TRIANGLE, BOYS! SIGN HERE.



TURNING SWIFTLY, COMET ROARS OFF AND AWAY!

HUH-- THAT LOOKS LIKE THE OPERATION BUILDING!



MIGHT AS WELL SHOOT IT UP WHILE I'M HERE!

I ONLY WISH I WAS CARRYING
A COUPLE OF BOMBS! WELL,
THIS'LL GIVE 'EM A LITTLE
SOMETHING TO REMEMBER!



I GUESS I OUGHT TO START
BACK NOW -- MY GAS IS
RUNNING LOW! AU REVOIR--
I'LL RETURN!!



MEANTIME, BACK AT THE
ENEMY AIRFIELD...

HERR KAPITAN, DAT
CRAZY FLIER DROPPED
A NOTE FOR YOU!
IT ISS NOT GOOD!

JA?



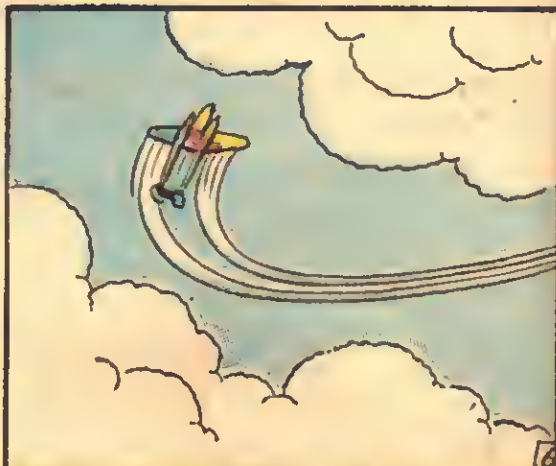
IT SAYS YOU ARE NOT A DARING ACE
OF DER LUFTWAFFE, BUT A SNEAKING
COWARD WHO CAN ATTACK ONLY
UNARMED MEN! DIS ISS
A SLUR ON OUR
HONOR!

I KILL
DAT SCHWEIN!



WHO VAS
DER RAT!

DER NOTE ISS SIGNED
BY DER GREY COMET--
HE ALSO SAYS HE
VILL RETURN LATER,
AND DARES YOU
TO MEET HIM!



AT THIS SAME TIME, GREY COMET
IS DOING A VICTORY ROLL OVER
HIS OWN HOME FIELD!

GREY COMET REPORTS TO HIS
WING COMMANDER.

SO HE DIDN'T
COME UP AFTER
YOU?

I DIDN'T QUITE
UNDERSTAND THAT...
PARTICULARLY WHEN
HE FIRED AT ME
FROM THE GROUND!



IF NO GERMAN PLANES WENT
UP AFTER YOU, IT'S POSSIBLE
THEY'RE SHORT ON GASOLINE!

WELL, I LEFT MY NOTE
-- MAYBE HE CAN FIND
SOME FUEL BY THE
TIME I RETURN!



SUPPOSING HE REFUSES TO MEET
YOU ALONE IN COMBAT? WHAT IF
THEY SEND UP A WHOLE
SQUADRON?

I'LL TAKE THAT
CHANCE!



GREY COMET IS TOASTED IN THE
OFFICER'S MESS!

GOOD LUCK,
SIR!

HAPPY
HUNTING!



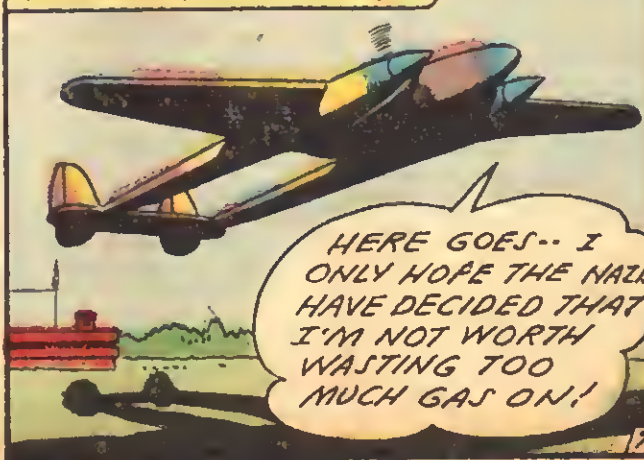
AND LATER...

EVERYTHING'S
IN PERFECT
CONDITION,
SIR!

FINE - I
SUPPOSE YOU
KNOW BY NOW
WHY I HAD
THE GUNS PUT
IN, MAC? WISH
ME LUCK!



GREY COMET HEADS FOR OCCUPIED
FRANCE ONCE AGAIN - TO KEEP
A RENDEZVOUS WITH A
TREACHEROUS ENEMY!



HERE GOES.. I
ONLY HOPE THE NAZIS
HAVE DECIDED THAT
I'M NOT WORTH
WASTING TOO
MUCH GAS ON!

MEANWHILE THE TRIANGLE
WAITS AND SCHEMES...

SO -- DER COMMANDANT VILL
NOT SEND DER SQUADRON UP
WITH ME!! I MUST FIND
SOME OTHER
WAY!



IT ISS CLOUDY-- DAS IST
GOOD! IF ONLY I KNEW
WHEN HE WOULD COME... I
MUST BE IN DOSE CLOUDS
WHEN HE ARRIVES!

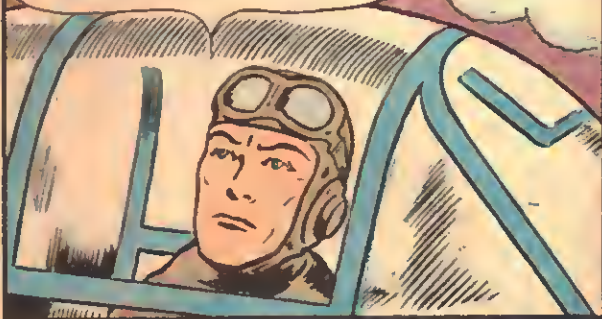


HE ISS A FOOL, OR HE WOULD
NOT VARN ME! DER DUMB-
KOPF VILL CIRCLE DER FIELD
TO LET ME KNOW HE ISS
HERE -- UND I VILL DIVE
DOWN ON HIM FROM DER
CLOUDS! HA! HA!



GOMET DRAWS CLOSER AND
CLOSER...

TOO MANY
CLOUDS FOR
MY TASTE--
IDEAL CONDITIONS
FOR AN AMBUSH...



STILL -- THE TRIANGLE CAN'T
BE TOO RATTY ABOUT A
PUBLICLY ANNOUNCED DUEL...
I DON'T THINK HE'D DARE
TO PULL ANYTHING FUNNY!
HE'D BE AFRAID HIS OWN
PALS WOULD RECOGNIZE

HIM FOR
THE COWARD
HE IS!



BUT, THE TRIANGLE HAS TAKEN
OFF WITHOUT THE KNOWLEDGE
OF ANYONE AT THE GERMAN
FIELD!



WATCH FOR THE GREY COMET
IN THE NEXT ISSUE OF CAMERA
COMICS WHEN HE MEETS THE
TRIANGLE FOR A RENDEZVOUS
WITH DEATH!

BOB SCOTT



U.S.N. CRASH PHOTOGRAPHER

TWO JAP ZEROS ARE REPORTED HEADING TOWARD THE "ANTIETAM," AN AMERICAN AIRCRAFT CARRIER CRUISING IN PACIFIC WATERS WITH HER ESCORT! A MINOR BATTLE OF MAJOR PROPORTIONS TAKES PLACE AT THE SAME TIME BETWEEN TOM HAYES AND BOB SCOTT—AERIAL SHIP PHOTOGRAPHERS!

THE FOUR HELLCATS ARE ON THEIR WAY TO GET THE ZERO!



THIS SHOULD BE DUCK SOUP BOYS!

THE SQUADRON LEADER RADIOS ORDERS TO THE OTHER PLANES--



BUT, WE'D BETTER GET UP ABOVE THEM--JUST IN CASE!



DO YOU THINK THIS MAY BE A TRAP, JACK?

YOU NEVER KNOW WHAT THE NIPS WILL TRY!



THEN---

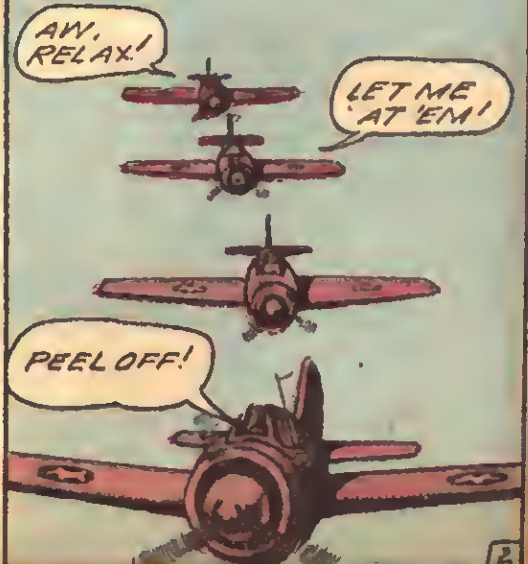
THERE ARE THE SQUINTS NOW!
TAKE FORMATION!

THE HELLCATS MAKE A "STAIRWAY OF DEATH"



SAVE ME ONE OF 'EM, FELLOWS--
THIS IS MY FIRST REAL FIGHT!

NUTS--FIRST COME, FIRST SERVED!

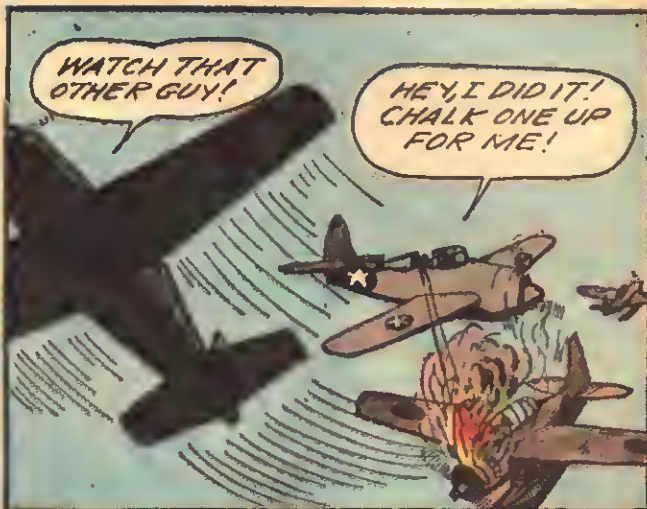


AW, RELAX!

LET ME 'AT 'EM!

PEEL OFF!

THE HELLCATS DIVE



WATCH THAT OTHER GUY!

HEY, I DID IT!
CHALK ONE UP
FOR ME!

OKAY, FELLER, WATCH OUR TAIL-- WE
DON'T WANT ANY NIPS ON IT!

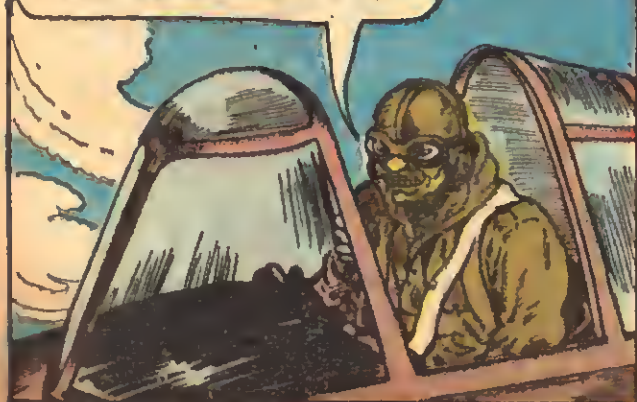


THE FIRST ZERO CRASHES INTO THE OCEAN!



THE OTHER JAP TURNS HIS ATTENTION TO OTHER MATTERS---

WING MAN SHOT DOWN BY
FOUR HELLCATS! WILL TRY
TO SEE POSITION OF
AMERICAN TASK FORCE!
WILL REPORT LATER!



AND HE SUCCEEDS IN GETTING WELL AHEAD OF THE AMERICAN FLIERS!



I THINK TASK FORCE
IS IN THIS
DIRECTION!

HEY, STOP
THAT GUY!

MEANWHILE, BACK ABOARD THE AIRCRAFT CARRIER, TOMMY HAYES AND BOB SCOTT, PHOTOGRAPHERS MATES, ARE WAITING WITH THEIR CAMERAS---

JACK JUST CALLED IN- ONE OF THE NIPS IS HIGHTAILING IT IN THIS DIRECTION!

IT WOULD MAKE GOOD PICTURES, BUT YOU'LL PROBABLY MUFF THEM AS USUAL!



GO ON! I CAN OUTSHOOT YOU ANY DAY!

OH, YEAH? I'LL BET YOU'LL BE FLAT ON YOUR BACK WHEN THEY SHOW UP!



THE JAP PILOT, REALIZING HE IS NO MATCH FOR THE HELLCATS, DECIDES TO JOIN HIS ANCESTORS IN THE APPROVED MANNER--

THERE IS A LARGE AND SMALL CARRIER WITH ESCORTING CRUISERS AND DESTROYERS! I CANNOT HOPE TO ESCAPE!

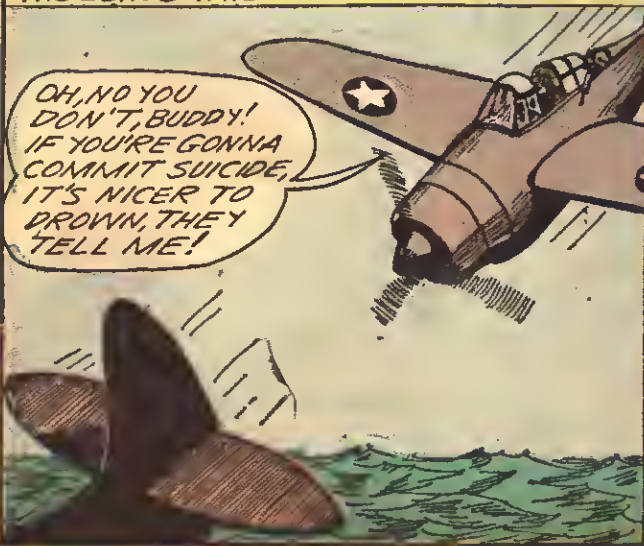


AMERICAN DOGS HAVE HIGH OCTANE GASOLINE ON BOARD CARRIER- NOW I WILL HELP THEM BURN IT!

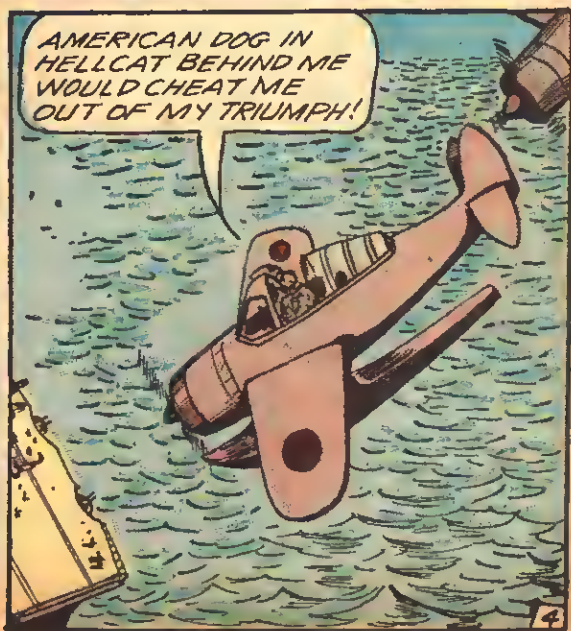


ONE OF THE HELLCATS COMES DOWN ON THE ZERO'S TAIL---

OH, NO YOU DON'T, BUDDY! IF YOU'RE GONNA COMMIT SUICIDE, IT'S NICER TO DROWN, THEY TELL ME!



AMERICAN DOG IN HELLCAT BEHIND ME WOULD CHEAT ME OUT OF MY TRIUMPH!



BUT WHAT ABOUT THE MEN ON THE CARRIER?

WHAT A PICTURE!

I'D LIKE TO GET A SCOOP OF THE JAP CRASH-DIVING TO THE DECK!

WHAT A PICTURE!

YUP, SOAP AND WATER IS GOOD STUFF FOR CLEANING UP!

TOMMY ATTEMPTS TO CHANGE HIS POSITION---

OOPS

CAREFUL, TOMMY-- YOU'RE ROCKIN' THE BOAT!

I TOLD YOU YOU'D BE FLAT!

OOPS!

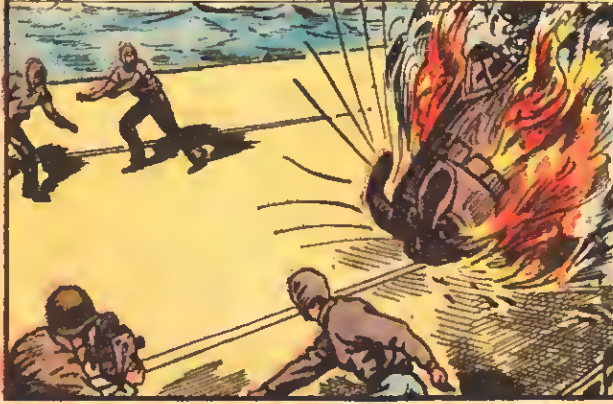
YOU DIRTY DOG!

EXCUSE ME, I'M GOING TO BE VERY BUSY!

OH, BOY, THIS IS HOT STUFF!

YOU SKUNK!

BOB KEEPS HIS FILM ROLLING AS THE ZERO CRASHES DIRECTLY IN FRONT OF HIM---



AND HE DOESN'T MOVE FROM HIS RING SIDE SEAT UNTIL ALL THE FLAMES ARE EXTINGUISHED---



UNMINDFUL OF THE TERRIFIC HEAT, HE KEEPS SHOOTING WHILE THE "HOT PAPAS" ATTEMPT TO RESCUE THE JAP!



THAT DOES IT!
BOY, I'LL BET
TOMMY IS HOTTER
RIGHT NOW THAN
THAT WRECKAGE
IS!



INDEED, TOMMY IS BURNING UP!

LISTEN, YOU NO
GOOD KID?
I'M GONNA
KNOCK YOU
DIZZY!

SSH--THERE'S
AN OFFICER!



HAYES, YOU'RE
A SIGHT!

I--UH--I
SLIPPED, SIR!



BOB GETS A VERY BELATED ATTACK OF CONSCIENCE---

GOSH, TOM--THAT WAS DECENT! YOU COULD HAVE BROKEN ME!

THAT WOULD BE TOO EASY! I WANT TO TAKE YOU APART MYSELF!



I'M TAKING YOU DOWN TO THE RING!

I GET IT! YOU KNOW DARNED WELL I CAN'T BOX!



SURE--I'M GOING TO HAVE SOME FUN!

THERE'S SOMETHING VERY UNSPORTING ABOUT THIS!



THAT DIDN'T WORRY YOU, SO I WON'T LET IT BOTHER ME!

OKAY, TOM--I GUESS I'VE GOT IT COMING!



YOU SURE HAVE, BUDDY!

THERE'S ONE CONSOLATION--



YEAH? WHAT'S THAT?

I'VE STILL GOT THE SCOOP!



SEVERAL DECK'S BELOW

IT'S A GOOD THING YOU SAID THAT-- NOW I'M MAD ALL OVER AGAIN!

OH GOSH, WHY CAN'T I KEEP MY BIG MOUTH SHUT?

COME ON-- GET IN HERE AND ACT LIKE A MAN!

THAT MUCH I CAN DO!

SCUTTLEBUTT GETS WORD OF THE FIGHT--

GRUDGE FIGHT!

GRUDGE FIGHT!

MAKE IT GOOD, PAL-- YOU'VE GOT AN AUDIENCE NOW!

WELL, WHAT ARE YOU WAITING FOR?

USE YOUR LEFT!

SLAM HIM!

USE YOUR RIGHT!

BUT, THE ALARM TO GENERAL QUARTERS STOPS THE SLAUGHTER BEFORE IT CAN START!

AW, NUTS!

TOO BAD-- I'LL LET YOU HIT ME!

BATTLE STATIONS!

THANKS BUT IT WAS NOW OR NEVER!

HUH-- AND WHO'D TAKE GOOD PICTURES IF YOU KNOCKED ME OUT COLD?

TOM AND BOB BOTH KNOW THAT PERSONAL GRUDGES DON'T MEAN A THING WHEN THERE'S A WAR TO BE WON-- BUT HOW LONG CAN THEY KEEP THEIR PERSONAL RIVALRY SUBMERGED? WATCH FOR OUR NEXT ISSUE OF CAMERA COMICS!

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